



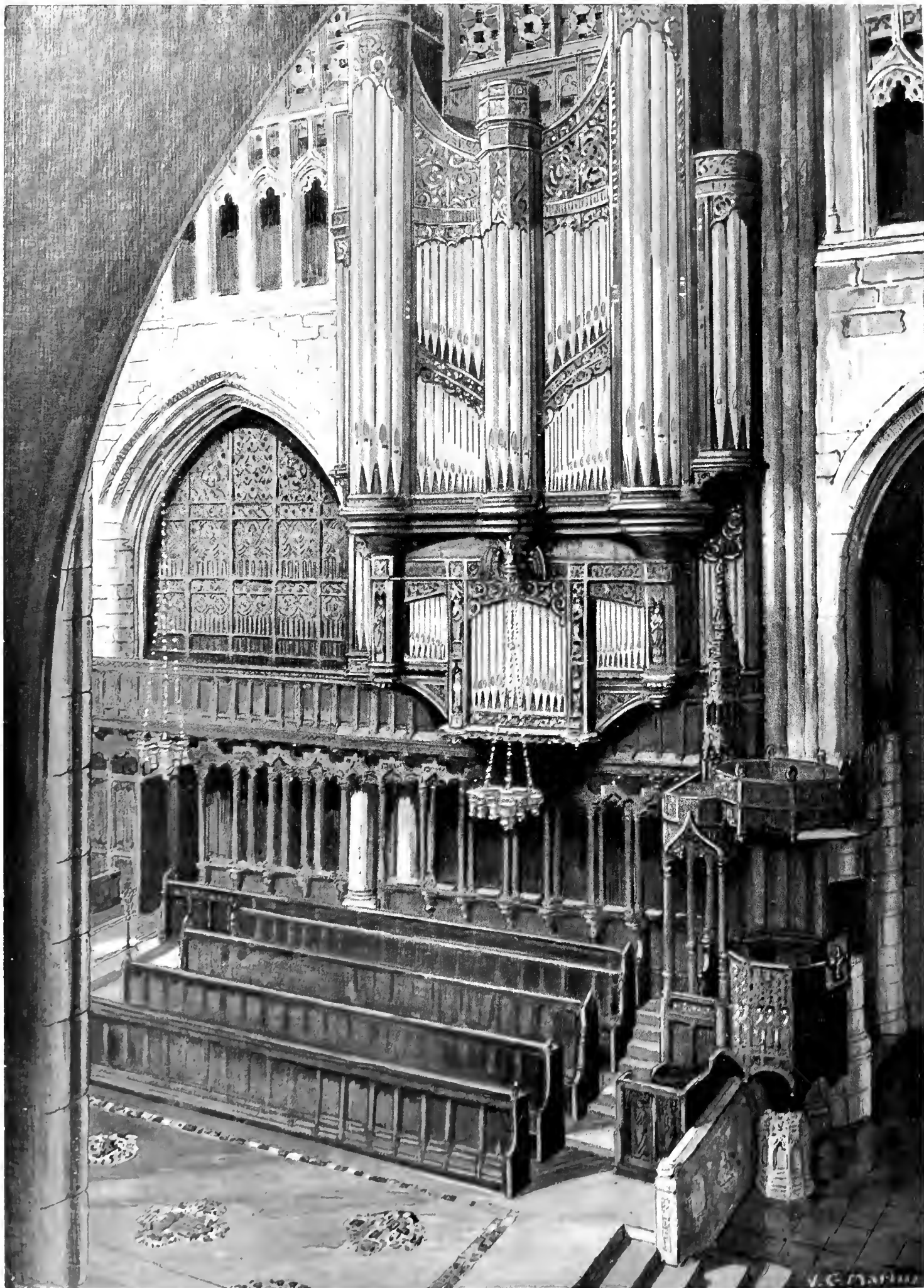
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ST. THOMAS'S CHURCH
NEW YORK CITY

THE ORGAN

*The Organ—grandest instrument the hand
Of man has placed in Music's galaxy:
In which all Nature's wondrous sounds are linked
In golden chains of countless harmonies.
Responsive to the touch of man's weak hands
As if a giant's fingers swept its keys
And called concordant voices from the depths,
The diapason of the storm-struck sea,
The thunder's peal, the wind's wild whistling wail,
The songs of swift-winged warblers in the air,
And the soft sighing of the ambient breeze.
Temple of Tone art thou! The shrine supreme
Of Sound's mysterious powers and richest gifts.
God-given thought alone could have inspired
The human mind to frame so grand a work:
Great Organ—Monarch of all Instruments!*

—G. A. AUDSLEY

THE ORGAN

IN days hardly beyond our memory, organ music was principally an accompaniment to a church choir. It had no great drawing power and contributed little toward filling the pews.

Organ recitals drew only small audiences, because with the instruments at their disposal organists could not render very attractive programs.

Most of us have rather painful memories of the church music of our early days. But a great change has taken place in our attitude toward the organ. This change is neither an accident nor a change in ourselves. It comes from the development in the organ itself, tonally and mechanically, into an instrument capable of producing music to suit every taste. Many organists, and even organ builders and experts, have opposed this change, and still resent it.

Ernest M. Skinner, who has contributed more than any other man to this development, is still criticised for his progressiveness. It is even now maintained by some that the proper sphere of the organ lies in that kind of a performance, which failed to arouse our enthusiasm years ago.

Mr. Skinner has not been handicapped by any small idea of the scope of the organ. He has conceived it the "King of Instruments"—capable of expressing all the musical emotions of all the masters, and he has never relaxed his efforts to make it worthy the title.

We believe the Skinner Organ is "King"—capable of everything desirable in musical expression. This result has required the creation of new voices, the refinement of old voices, the elimination of those

defects which accompanied the introduction of electric action, the speeding up of action, until that of the Skinner Organ far exceeds that of the piano; the elimination of noisy mechanism, the assurance of positive functioning, and the refinement of the console to the point where every pipe is under easy control. These things, unrivalled quality and variety of voices, precision, speed, control, swell shutters, yielding a true forte and pianissimo on every stop, have truly made the Skinner Organ a willing servant, eager to assist in the performance of any kind of music, heavy or light, fast or slow, staccato or legato, religious or orchestral. These Skinner qualities were obtained by vision, research and persistence. They are maintained by eternal vigilance and a determination to make nothing less than the best we know.

We shall never be able to publish lists of "thousands of satisfied customers," because we regard our organs as individual works of art, and build them accordingly.

THE STORY OF THE ORGAN

FROM the time that Pan, in the hazy ages of mythological history, dug his cloven hoofs into the greensward and, leaning against the mossy trunk of a tree, piped his shrill notes to the wood nymphs, musical tones have been blown from pipes. In Biblical history, as far back as the manuscripts go, mention is found of the music of pipes and "organs," as they were then called. Starting as a simple



handful of cut reeds, crudely bound together by a piece of vegetable fibre, and blown by the human breath, the organ has gradually grown in size, range and

power, until today there are great instruments whose organ chambers would equal a good-sized house, whose forests of pipes, great blowers, thousands of electrical contacts, and almost endless strands of wire, hundreds of small pneumatic engines, the wonderful controls of the console, make them masterpieces of construction, no less wonderful than the remarkable musical effects which they are capable of voicing.

Though an age-old art, to which has been given the energies and lives of hundreds of earnest workmen and cunning craftsmen, the organ had

surprising little growth until the advent of the pneumatic principle.

Before this time, when the entire action was purely mechanical, the operation of the keys and connecting mechanism all depended upon the physical strength of the performer. Even the wind supply was limited to man power and most difficult to maintain at a uniform pressure, requiring great labor.

The physical labor involved in putting down and holding the keys was prohibitive of technical freedom or facility. This difficult condition is directly responsible for the low estimation in which the organ was held by composers and the public.

Its elimination is equally responsible for the wonderful change in organ playing and in the vast increase in technical skill and field of usefulness and appreciation that exists today.

APPLICATION OF ELECTRICITY

WITH the application of electricity, however, all was changed. This subtle agent, traversing the slender wires in the modern organ mechanism, is "the willing servant of the master." As quick as thought, as obedient as a slave, it carries out his slightest wish, and makes the organ, with its infinite possibilities, a musical clay out of which he may model the most mystic and delicate creations or the giant

masses of tone demanded by a Wagnerian opera.

It is related that a barber of Alexandria, who lived almost three hundred years before Christ, was the first to discover that a musical sound could be produced by driving air across the end of a tube, and that a student of his, Hero, the ancient engineer, developed this idea by the use of metal pipes, making an instrument called the *Hydraulos*—so named because its motive power was water. So popular was this instrument, and so delightful was the music obtained therefrom, that many of the ancient rulers took an interest in it, and it early came to be regarded as a wonderful source of pleasure and inspiration. Archimedes later improved it. At that time the organ was supposed to have had three rows of pipes and eighteen keys.

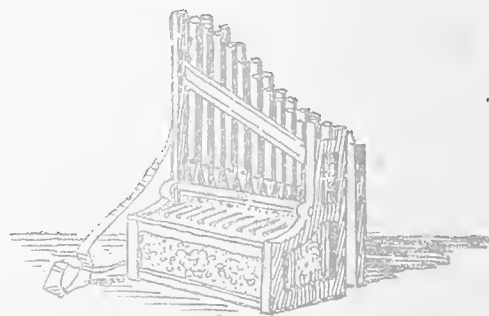
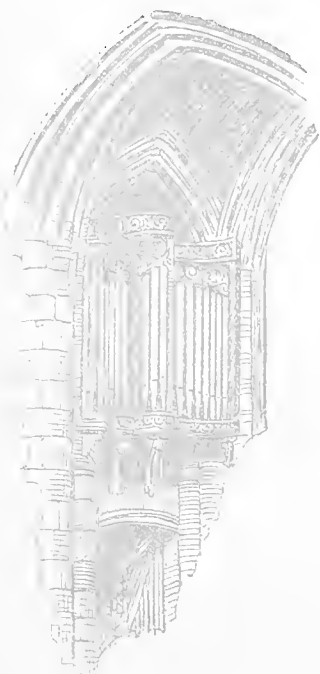
THE SECRET OF THE ORGAN

WE find frequent mention of the organ in early Roman and Greek history. Even then it was used for the theatre, at the banquets, the public games and in the temples. Some of the Roman emperors became proficient in the art of playing upon it. They liked the organ because of its power to produce a great volume of sound, an ability which to their mind exceeded its musical characteristics.

There was a strong sentiment against the organ in religious circles, and during the Fifth Century, as a joint result of barbaric depredations and the efforts of the clergy, music and musicians fell into disfavor, and the performers were forced to earn their living as strolling players.

In all probability the secret of the organ was brought across from Egypt to Constantinople, for it is here that we found the first mention of the use of a pneumatic organ. Pepin, the father of Charlemagne, in the year A. D. 757, received from the Emperor Copronymus VI, a pneumatic organ, which was placed in a church at Compiegne. Following this, it gradually came into favor all over the continent, throughout Europe, and even into Asia Minor. The builders made rapid progress, and frequently produced organs having several hundred pipes and manuals requiring two organists, for which there were sometimes two separate keyboards.

French and German makers were at that time regarded as the best, although the art later reached Italy and England, where the makers soon attained first rank.



During all this time one problem persisted. There was no good way of maintaining a suitable and steady flow of wind. In the hydraulic organ water was used for this purpose. In the pneumatic organ various expedients were tried. Huge bellows pumped by men forced the air into larger chambers, in which a constant pressure was maintained by weighted bellows. The air from this chamber went through to

the pipes. At this point it was controlled by the organist. The principle of the rotary blower was not known.

For the smaller churches, or for the strolling play-

ers, hand organs were made, which as one man expressed it were the combination of pipes and bagpipes, and which may be considered to be a prototype of the accordion. These portatives were followed by the positive, which while larger than the portatives, was much smaller than our modern small church instrument or cottage organ. In England this organ became known as the choir organ.

THE KEYBOARDS

THE keyboards which had up to this time been large and crude, a construction made necessary by the force required to operate the organ, by the middle of the Sixteenth Century assumed a form quite recognizable as the modern clavier.

It was during the same century in the Netherlands that a scheme was devised for cutting out certain rows of pipes at will, so that different effects could be secured by the use of different pipes. This is the first mention that we find in organ history of the use of stops. The pedal clavier and additional manuals were also introduced during this century. In some organs the notes were played with the hands, knees and with the feet. The bellows, too, were much improved, although still requiring great muscular power to operate. Many organs required the continuous service of twenty-six men, with one or two other groups in waiting to take the place of those who became tired by the excessive labor during a long recital.

Mechanical difficulties still made it impossible for organs to function perfectly, and great orchestral composers, therefore, were not attracted to the instrument. It was not until Bach realized its infinite

possibilities that the King of Instruments really began to come into its own. The great creations of Wagner and Beethoven were conceived in terms of the orchestra. Few musicians of their time thought that the organ offered a suitable vehicle for expression. They felt that its lack of color, its mechanical limitations, precluded any possibility of its ever being able to voice their musical conceptions. But with the Skinner Organ today, with its great wealth of orchestral color, its precision of speech, its exquisite voicing, and its great majesty and volume, it is possible to reproduce Wagnerian music with almost orchestral accuracy, and express through the medium of a multitude of organ pipes, under the instant control of the master organist, those subtleties of expression, changes of tempo, character and registration which nothing but a large symphony orchestra can equal.

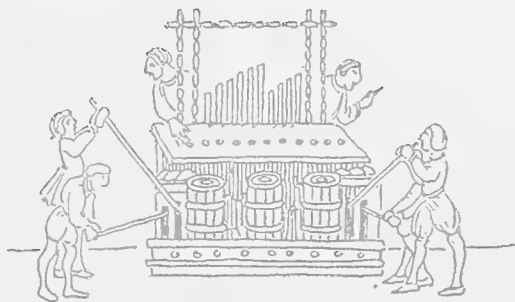
MUSICALLY SATISFYING

INHERITING, then, from 1700 years of artistic ancestry the elements of the modern pipe organ, contemporaries of Columbus set to work to improve it into a dependable and musically satisfying instrument.

Yet surprisingly few new inventions of value were made. The old difficulties persisted. The organ settled back into its time-honored groove, through which it has slowly moved for 700 years more.

But electricity brought a new era! The problems are solved! The organ becomes a new instrument. Born again! "A lusty infant crying in the night," soon to grow into a healthy, full-voiced singer. After years of persecution and progress, after years of mechanical blundering and beating, the organ came forth to claim its own, to take its rightful place among the instruments of the musical world, to be the king—"the king of instruments."

No longer does its wheezy, uncertain and apologetic voice raise the silent echoes of a sepulchral pile. It is master now. With strong, firm voice it strides forth into the world—the Master Organ; filling the great cathedrals and music halls with its vibrant tones storming through the giant corridors of municipal auditoriums like the true, full-voiced conqueror that it is.



THE SKINNER ORGAN

THE modern Skinner Organ, with its magnificent power and wealth of orchestral color and perfection of mechanism, is made possible wholly through the disassociation of the touch and wind pressure. In



older organs it was obvious that any increase in the wind pressure against the valve would correspondingly increase the resistance of the key touch, which therefore limited this form of action to what can be comfortably overcome by the finger. Many of the old organs made great demands on the strength of the player. In the later types of construction, however, the labor of the finger is now limited to the amount

of pressure necessary to operate a key.

In the evolution of electric action much difficulty was experienced in the development of successful contacts and armatures. Armatures were made adjustable, which resulted in much mal-adjustment and irregularities. Contacts were made of various substances—gold, platinum, silver and phosphor bronze, with the idea of overcoming the oxidization incident to the sparking at the contacts. Experience has shown that the design of a contact is more important than the material of which it is made. Contacts having a slight rubbing motion, thereby cleaning themselves, prove to be entirely reliable, the most common and successful metal used being phosphor bronze. Gold, platinum and silver are alike unreliable if there is not a slight rubbing at the contact. Where the slight rubbing exists, the phosphor bronze is more durable. We have also found that it is necessary to have a high resistance in the magnet winding to reduce to a minimum the amount of electrical current used. This also serves to eliminate sparking at the contact.

In the Skinner action the armatures and contacts are very reliable, requiring no attention or adjustments, the armatures having a pre-determined and unalterable movement.

The last and final great stumbling block to a perfect organ mechanism was the slide chest. The modern Skinner chest affords perfect articulation, with speed and silence in the stop action.



NEW TYPE OF WIND SUPPLY

ANOTHER defect of the old organs was the variability of wind pressure. The usual method of construction was to make one large bellows, to load it with broken stone or brick, in order to establish a pressure and force the wind from the bellows, then to operate the bellows with a water or electric motor, acting on reciprocating feeders. Wind trunks leading from the bellows delivered the wind to the several divisions of the organ, at distances varying from five to twenty-five feet. An unvarying pressure, or anything approaching it, was therefore impossible. These and other disadvantages have, however, been overcome by our new type of wind supply. A single rotary centrifugal fan motor of ordinary type was used with some success. The question of wind supply, however, was finally solved by the multiple fan, consisting of a number of fans mounted on a single motor-driven shaft, each fan occupying a compartment of its own and all serving equally in the labor of raising the pressure to the height desired. If for instance the pressure to be developed was fifteen inches and there were five fans in a blower, they would be run at a speed necessary for each of the fans to develop three inches. The fan nearest the inlet would accordingly develop three inches and

deliver it to fan number two, which would raise it three inches more, and so on through to fan number five, which delivers it to the organ at the final pressure of fifteen inches.

Inasmuch as this pressure is developed in multiples of three inches, it is evident that the blower will deliver any intermediate pressure between three and fifteen inches, as, for example, a nine-inch pressure may be taken from the third fan by means of an intermediate outlet at that fan. As the multiple fan delivers its maximum capacity at instant demand, the large main reservoir becomes unnecessary for storage purposes and is accordingly discarded. The modern blower equipment now consists of a multiple fan and a compensating reservoir at the point of delivery to the pipes, and this is the final solution to the problem of wind pressures, unlimited as to quantity and pressure, and with steadiness above criticism.

THE LOCATION OF THE ORGAN

JUST as a singer possessing a remarkable voice of great volume and range may, if forced to sing in a closet, or amid unsuitable acoustical surroundings, render an impossible performance, so an organ, even

if properly made and voiced, may be acoustically and musically a failure in consequence of the unfavorable conditions of its surroundings. It is, therefore, important that the intending purchaser consider well the location for the organ, to discuss at length with his architect the intended installation, and make sure by consulting competent counsel that the organ will be satisfactorily placed, so that it can speak properly with its natural volume and tone.

Sound is reinforced, augmented or reflected by flat surfaces, and has a tendency to follow them. Voices travel far over still water, a slight ripple destroys its carrying property. The ceiling of an organ chamber should be made continuous with the wall or ceiling of the auditorium in large buildings, in order that the sound may emerge easily and move throughout the building without meeting obstructions which dilute or divert the tone. Our long experience in this work and the great number of installations which we have made, make it possible for us to be of great assistance to you. We therefore urge that you avail yourself of this service as early as possible. It will mean a saving of money in cost of installation and a more harmonious and satisfactory placing of the instrument, which insures you against a discounting of your musical effect through a poor location.

THE ORGAN SCREEN

A SCREEN suitable for a church organ is, of course, not necessarily decorative or desirable in a residence. Therefore, the organ screen must receive as careful attention as the organ itself, if it is to be artistically harmonious. Display pipes may also be used for speaking pipes—with perhaps only a few extras to fill out the architectural design. In a residence, however, the organ treatment may be a balcony, a grill, or any one of a hundred other beautiful decorative forms. Here is an opportunity for the architect, interior decorator and organ builder to work for the production of something that will be musically and artistically harmonious. In the auditorium and in the theatre, where the organ may not be used for decorative purposes (and where many times the organ is installed after the building has been built) the problem is not so easy. Here we plan to secure perfect position, plenty of volume, and an outlet, which shall offer unrestricted passage to the sound. Grill work, or perforated panels, offer less obstruction to the tone of an organ than front pipes, as the percentage of opening is

much larger. It is also obvious that if front pipes are made as small in diameter as is consistent with good appearance, a larger number will be required to fill a given area, and a correspondingly greater number of openings will be provided.

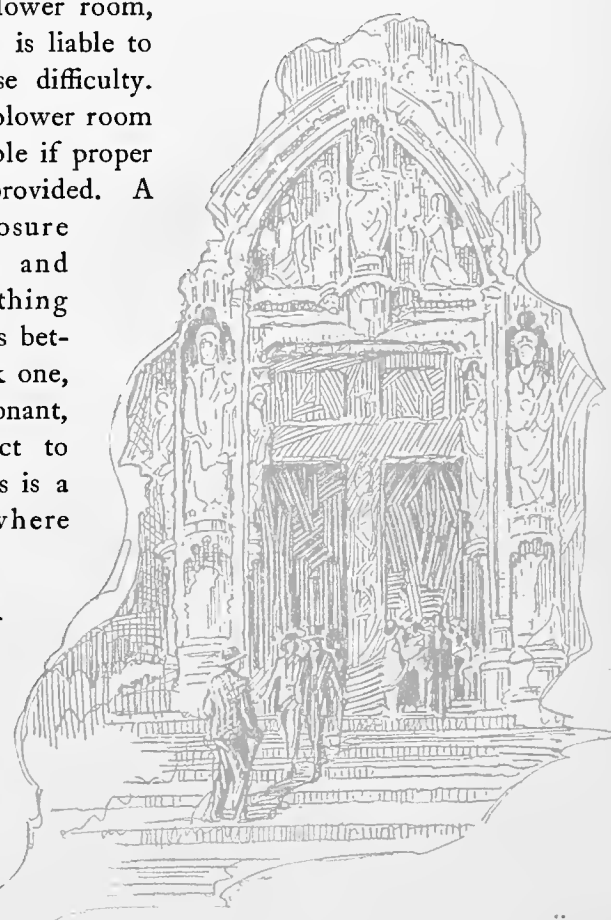
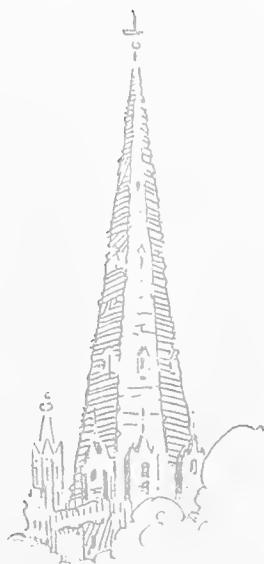
If the panel work of the organ case is sufficiently high, it will interfere with the proper circulation of air, and cause an out-of-tune condition in cold weather, due to a pocketing of cold air in the lower portion of the instrument. Openings should, therefore, be made as near the floor as possible, to permit free circulation.

Radiators or steam pipes should not be placed within the organ chambers, as the heat from either is liable to cause excessive dryness and shrinking in the neighboring woodwork of the organ, and the consequent deterioration in the glue, which may develop serious irregularities.

The machinery for blowing the organ should not be put in the coal cellar or next to the furnace room. Coal dust and ashes do not improve the quality of the reeds, or contribute to the good behavior of the mechanism. A perfectly dry, clean space is necessary and should be provided. It may be located in a basement, but should be enclosed by solidly built wooden walls. If dry air cannot be taken from the basement, a conductor should be provided to supply the air from a room above.

It is not well to run pipes carrying cold water through the blower room, as condensation is liable to result and cause difficulty. A suitably dry blower room is always possible if proper ventilation is provided. A wooden enclosure of studding and matched sheathing on both sides is better than a brick one, as it is less resonant, and not subject to condensation, as is a brick wall where there is a lower temperature on one side of it than on the other.

The blower enclosure serves



a double purpose, that is it keeps dust and coal ashes out of the organ and prevents the noise of the blower from being heard elsewhere. In order to insure quietness, it is not sufficient to enclose the blowing mechanism, as the noise of the fans will travel through the air conductor to the organ about as freely as the air itself. It is absolutely necessary to place a reservoir next to the blower within the blower room, and to pass the air through an automatic gate, which closes as the reservoir fills. This prohibits the noise of the fans entering the pipes which lead from the reservoir to the organ. A noisy blowing mechanism contributes no useful purpose, and should not be tolerated or regarded as a necessary evil. We mention this to show the importance of proper installation, and the real necessity for employing competent organ architects if a perfect result is desired.



THE CONSOLE.

THE console of a Skinner Organ is a masterpiece of workmanship. Few pieces of mechanism contain such a number of small parts, such a multitude of moving contacts, such a forest of wires, of which so much is expected, but it is characteristic of Skinner workmanship that seldom is it necessary for workmen to touch a Skinner console after its installation. The work is done for all time, and like a perfectly functioning body the organist is soon unconscious of the console. He finds in it nothing lacking, nothing unresponsive. Rather in it he realizes everything for self expression, endless possibilities for colorful combinations, a precision and rapidity of action and control such as has never been achieved before in organ manufacture. Instantly responsive to staccato passages, one can think on it, musically, with abandon, always sure that effects will come at the right time, properly shaded, true in tonal quality, ample in volume, exactly as expected.

The Skinner console is convenient. The keyboards are $2\frac{1}{2}$ inches above each other, a distance of $4\frac{1}{4}$ inches from the front edges of one manual to a perpendicular line touching the front edges of the next above or below. Four and a quarter inches is best, because the fingers are less likely to interfere with the neighboring manual when staccato cords are struck.

It is important that the pedal

keys should be placed sufficiently forward under the manuals, otherwise the organist has a tendency to pitch forward, and his pedalling must be done in an unnatural position. In Skinner Organs the pistons, or combination pedals, do not overhang the pedal keys, as such projection prohibits freedom of movement. The swell pedals are not set in the toe panels, as this position makes them inconvenient of access. Setting the toe panel five inches back from the pedal sharps makes a suitable space for locating combination movements above the ledge, or shelf, created by recessing the panel. In the manufacture of all Skinner consoles, the convenience of the organist is made the first consideration, and for that reason Skinner consoles reflect the best judgment of the master organists of the world.

TECHNIQUE

HAVING all the tone color at our command, we would be at a decided disadvantage without adequate means of making it obedient and responsive to the call of the player or the music roll.

The warmth and sympathetic qualities of the violin are due to the actual contact of the artist with the strings of his instrument. So in the Skinner Organ, the enormous speed and elegance in mechanical design of the action bring the player close to his tone.

Beginning with the keys; the touch is made practically identical with that of a fine pianoforte. The modern organist is becoming more pianistic in his touch and he finds the Skinner touch exactly to his liking.

Next come the electrical contacts. They are so perfect in design that they are unfailing. They are self-cleaning and are not deteriorated by sparking, owing to the slight amount of electric current employed, made possible by the very efficient electro magnet which actuates every mechanical movement.

The current consumed by the action of a large organ is not much greater than that required by an ordinary door bell. This small current consumption is peculiar to the Skinner Organ and is worthy of consideration, in view of its contribution to permanence and reliability.

The armature valves controlled by the magnets are so made that they cannot get out of adjustment. The same is true of every valve used in the action. The speed of the action has been tested to 800 movements per second, which, while exceeding any possible necessity or demand that will ever be made upon it, is a just indication of the perfection of its design, and also of the factor of



safety or capacity that frees it from cranky or erratic behavior in time of excessive humidity, dryness, dust or other unfavorable circumstances that it must so often meet.

The windchests which distribute the compressed air to the pipes are marvellously simple and efficient. The air is delivered to the pipes with absolute directness, with no intervening channels or crooked passageways, which insures a rapid and pure speech.

The large pipes have a wind supply distinct from that of the small ones so that their great demands for air can never affect the integrity of pitch or supply of the smaller ones.

The Tremolos which lend so much flexibility and warmth to the solo voices, are designed to obtain any desired degree of vibrato without disturbance from mechanical noises. The motors operating the swells are absolutely noiseless and place the louvres under a control, flexible and perfect, leaving no sense of lack or disappointment even for the shading of the most delicate phrase.

The register or stop action is one in speed and silence, with the key action. Any number of stops may be put on or off without being heard mechanically. This is exclusively a Skinner feature. The speed of the stop action is of great importance in making rapid changes in registration.

One of the most important of all inventions relating to the electric organ was the closed circuit stop action.

In the original mechanisms there were four contacts, two on and two off, for each stop, and also an on and off magnet making four contacts and two magnets for each stop. One magnet put the stop on and the other took it off. After the stop mechanism moved to one position, it automatically readjusted the contacts to move it to the other when the register was moved again. Very often both magnets got to working at once, so that an oscillation called "hunting" was set up and a nice adjustment became necessary to make all this mechanism function properly.

The crescendo pedal mechanism is of the simplest description, a series of contacts and a lever to engage with them, operated directly by the foot.

The use of a crescendo was formerly impossible, because if one magnet was holding the stop off, and the crescendo demanded that it come on, the "hunting" started and nothing else happened.

The introduction of the high resistance magnet and closed circuit eliminated all this complication,

and substituted one magnet and one contact for each stop. When a stop is drawn the circuit remains closed until it is returned. The high resistance of the magnet results in an infinitesimal consumption of current at a low voltage, and the stop wire may be energized ad libitum from any outside source as a crescendo, sforzando, etc.

Tonally and mechanically the foundations of the Skinner Organ rest upon a rock. There is no detail of its composition that is there because it was novel or unusual. Its presence is due to artistic considerations that called it into being, and justified its addition before it was created.

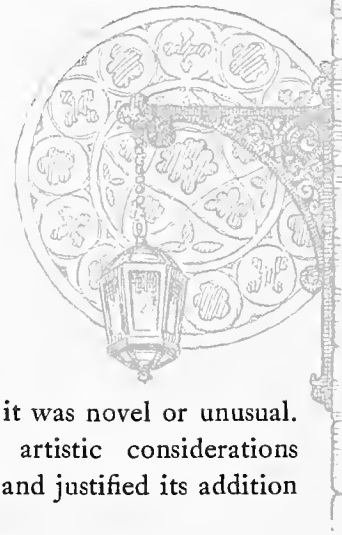
In developing the Skinner Organ the classic, traditional instrument was retained and the developments of modern thought added to it, supplementing and supporting it and being supported by it. Most arts have their foundation in what has gone before and the art of organ building should be no exception. Every Skinner Organ will be found to embody the past and present in just proportion to give the widest possible latitude in powers of expression.

VOICING

THERE is something more to the art of voicing than making a scale of organ pipes and "voicing" or making them speak, and putting them in tune. The art of the ancients goes as far as this; but the modern organ builder goes back of this and considers his pipes, how they are proportioned, how their mouths are constructed, where they are placed with relation to their proximity to other pipes. The quality of a voice, however well trained, depends largely upon the structure of its elements before the vocal teacher takes it in hand, but no more so than the ultimate tone of an organ pipe is influenced by its formation, detail of proportions, scale, etc., before it reaches the hands of the voicers.

But given a correct design and construction and an artistic voicing, an organ pipe will produce a tone limited in warmth and temperamental quality only by the artistic perception of the man who voices it.

All the elements necessary to a perfect musical result are present in the Skinner



Organ, i. e., pipes that are correctly designed, properly made, artistically voiced.

A true and pure tone of whatever nature is greatly increased in its range of purposes by the fact of its purity. The Bassoon, for example, may be either gloomy, playful, impish, humorous or terrifying in its moods and other stops in their own place equally amenable to a variety of expressions. A cheerful buoyancy is generally characteristic of the Skinner Organs, owing to the fact that every pipe is speaking a note and quality for which it was especially designed.

No pipe is ever placed in a forced situation or crowded into speaking a note it does not acoustically want to speak. Every tone is spontaneous and most natural to the pipe uttering it.

OTHER POINTS OF SKINNER SUPERIORITY

OUR long experience and interest in organ building, and our acquaintance with the needs and desires of organists, have led us to build into Skinner Organs a finer quality than has ever before been possible.

For instance, the Skinner Organ is equipped with felt, leather or wood bushings in all its working parts, absorption springs, or spring washers, are used wherever there are joints which might be opened as the result of climatic or moisture changes. All pipes are shellacked outside and glue-sized inside.

A thicker stock is used for Skinner Organ pipes than is usually considered adequate. There are two reasons for this—one, the pipe has a firmer tone, the other, a thicker stock allows us to give the bung a closer fit. Therefore, when the organ is tuned there is less likelihood of it getting out of tune by the movement of the bung.

A successful electric action depends in part upon perfect electrical contacts. We have found that a sliding contact is best. It makes the operation sure, and therefore gives a precision of speech and an accuracy of operation which is entirely absent in those organs not so equipped. The reed tongues and tuning wires are made of full spring brass, which makes them hold their pitch and adds solidity to the tone. All wood used is especially selected, well-seasoned and free of knots and defects. The best grade of California pine, white wood, maple, mahogany, spruce and ebony are used. The finest grade of sheep skin is used for the bellows. There are no rubber cloth pneumatics. The Skinner action is refined in every detail, and will be found to be very responsive. Divided wind chests are used, so that the larger pipes may be fed from their own supply and the small pipes will not suffer from a varying wind. Ivory is used for the keys, for stop-knobs and tablets,

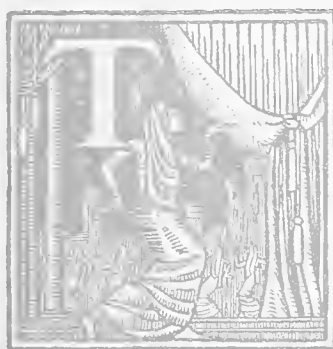
not celluloid, which is frequently substituted. The electric wiring is all double wound and paraffined throughout, thereby avoiding short circuits. The electro magnets have much greater resistance than that usually employed in organ construction. They, therefore, use less current and sparking at the points of contact is eliminated, making the electrical system positive and permanent. The Skinner mechanical design provides a reliability which is considered remarkable by experienced organists.

All tubing used in the pneumatic action is banded together and soldered, to prevent sagging. The pedal key springs are padded with the best felt, to prevent squeaking. Cork or leather packing, evenly dimensioned, prevents leakage. All joints in reservoirs are leathered, and hence will not leak. Rack boards have separate holes for each pipe of corresponding diameter. No attempt is made to force pipes into smaller holes or fit pipes loosely into larger holes. Each hole is made to properly fit the diameter of the pipe. All holes in wind chests are bored carefully and flooded with shellac. This fills in the pores, keeps out moisture, makes the inside of the boring smooth, and eliminates any fiber that might have appeared as the result of boring.

Realizing that pipe organ installations are always at the mercy of climatic changes, and knowing that moisture or dryness produce expansion and contraction, we have been very careful in the manufacture of Skinner Organs to take into account all such possible changes, and anticipate them. For instance, all wind chests are mounted on rollers. They are attached at one end to the bearing frame and allowed to remain free at the other, so that they may contract and expand freely, without disturbing other parts of the organ or their own mounting. All bolts and wing nuts are provided with spring washers and absorption springs for the same reason. All larger pipes of wood are tongued and grooved. Every precaution against leakage or other detrimental effects produced by climatic changes is taken. All organ architects and builders should be careful in the installation to avoid frequent changes in temperature, and as will be noted in the chapter on the location of the organ, the utmost precautions are taken to prevent ashes or dust entering the organ mechanism at any point. Possible sources of moisture are guarded against with scrupulous care. In packing, shipping and unpacking Skinner Organs, the same precautions are taken to avoid damage or maladjustments, it being the policy of the Skinner Organ Company to give the owner of a Skinner instrument a quality of material, design and workmanship which is as perfect as can be made. "An organ is no better than its tone," so as to how well we have succeeded, "Let your ear decide."



RESIDENCE ORGANS



THE residence organ is becoming more and more necessary in the complete home, chiefly on account of the splendid representative orchestral color that brings it so close to the spirit of the orchestra and the opera.

Without the organ, symphonies, orchestral tone poems and operatic favorites may only be heard when they are given at public concerts and when one happens to be present. Some of the rarest and most beautiful works may perhaps be heard but once in a life time. With the Skinner residence organ, all this is changed. If one is in the mind to hear the Largo from Dvorak's New World Symphony, it may be heard in all its quiet beauty, with its passages sung by the English Horn and Oboe, exactly as written. The French Horn makes very real and vital the Nocturne from Mendelssohn's *Midsummer Night's Dream*. The Bassoon with its "bloodless indifference" and sinister color, brings home the moody genius of Dukas' *Sorcerer's Apprentice*. Wagner's *Good Friday Spell*, with its calm, semi-religious tranquility, at the opposite extreme of the emotional scale, is equally within the resources of the Skinner color scheme, as presented by the music rolls.

The Skinner Organ Company has designed and built organs with the roll control for a wide range of purposes.

Rolls that, of themselves, draw and take off the stops, and work the swells, or leave the stop and swell control optional.

Autographic record rolls that also operate or leave optional the operation of stops and swells.

Symphonic rolls that present the various orchestral voices with the same range of dynamics and independence as obtained in the orchestra, controlling a

separate swell for every voice and changing the voices as called for by the composer's score, all worked out and made expressive by an experienced conductor.

We believe we have surpassed previous efforts in the arrangement of music rolls for organs, because we have refused to work under the handicaps and compromises previously considered unavoidable.

The Skinner system of tracker control imposes no limitations whatever to the independent and complete use of the manuals and the pedal.

If there is one feature of the organ that is without a parallel that is its magnificent pedal bass. No orchestra, however large, approaches in its bass, the impressiveness and dignity common to the pedal department of any well-designed pipe organ.

It is therefore all the more amazing that this most important feature of the organ has been almost totally ignored, as far as the music rolls are concerned, by makers of residence organs since the beginning. Generally no one seems to have done more than to connect the twelve lower notes of the pedal organ to the twelve lower notes of one of the manuals, so that the pedal and the connected manual must forever sing an inevitable duet, willy nilly, instead of its own especial part as designed by the composer.

This deficiency prohibits any serious or adequate performance of a pedal passage of any scope whatever, since besides its sounding always with the manual to which it is tied, it is subject to the absurd limitation in range of *twelve notes*.

In the symphonic rolls made by the Skinner Organ Company, the pedal division has an unrestricted, independent and complete range of thirty-six notes, associated with the manual divisions in no way whatever. The normal compass of the pedal or bass division of an organ is





MUSIC ROOM—"LOCKE LEDGE"

COUNTRY HOME OF ARTHUR HUDSON MARKS, WESTCHESTER COUNTY, NEW YORK

thirty-two notes. The four extra notes in the symphonic instruments are to provide for the notes in the upper range of the 'Cello and Bassoon.

In the rolls operating the smaller instruments, a chromatic range of twenty-four notes is provided, as independent of the manuals as in the larger instruments.

We regard this independence and completeness as vitally necessary, as a basis for any claim to an effective performance of organ music.

The pedal so inherently distinguishes the organ from every other medium of musical expression that to neglect or slight it, is in a large sense to denature the instrument.

The Skinner Organ Company has from the outset, recognized the importance of making adequate provision for the pedal organ. All specifications embody an adequate variety of pedal stops and provide for their free and complete operation by the music rolls.

The Skinner Organ is intended to be, and is, a work of art. A good picture costs as much, frequently much more than a fine organ. The picture is valuable and gives the satisfaction of ownership to its possessor, but it is still. It does not change. However wonderful as a work of art it is but an echo of that which it represents. It is new to its owner but once.

The organ may be equally a work of art. It is an endless succession of wonderful new pictures. Music may tell of things past or present, vital, scenic, or what one will, but it is always alive, moving, the thing itself. Its idiom a never ending stream of the expressions of genius.

To many of us, however, it is given to hear and understand the marvellous web of intangible beauty and complexity that is set down by the composer, and made ready for interpretation by him.

It is the aim and accomplishment of the Skinner Organ Company to so build their instruments that they may interpret the thought of the creative masters, worthily.

Obtained at the cost of a high grade automobile, endowed with a life of fifty years, equipped with such a variety of orchestral voices and such a variety of music, the organ will add more to your pleasure and to your resources for the enjoyment of leisure hours than anything else you can find. As a matter of course you have a piano and a phonograph but the organ so excels them in charm that they pass silently into oblivion when under the same roof. You never tire of it. Your six-year-old daughter will learn to

operate it and to love it. Some member of the family starts a roll while you are dressing in the morning and you begin the day right. After dinner your guests want to hear the organ and you play the Quartet from Rigoletto, something from Butterfly,

Fritz Kreisler's Caprice Vennois, the Meditation from Thais, The Ride of the Valkyries, Old Folks at Home and the End of a Perfect Day. Then some one suggests a dance and you put on a modern fox trot played with accent, rhythm and dash.

Perhaps there is a musician among your guests. He will find to his surprise that the Skinner Organ is not only a self player but also a perfectly appointed recital organ with all the finest mechanical equipment for effective hand playing.

This organ is sturdy. Your children will use it, acquiring a taste for good music and a knowledge of it. Some member of your family will want to take lessons in hand playing.

And if you are fortunate in really caring for music, regretting that you never learned to play a musical instrument, then our semi-automatic library is waiting for you and you need it to fill out your life. It will give you as much fun as your first automobile or the toys of your childhood. You will never tire of it. The semi-automatic rolls will play the notes for you and you do the rest. You become the conductor of an orchestra of ten, twenty, fifty fine instruments.

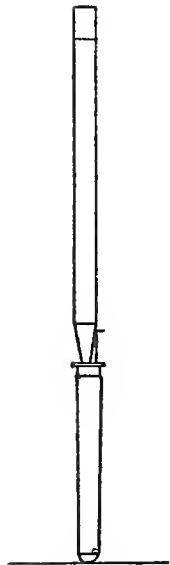
Wave your hand and the Oboe, Clarinet, Bassoon, 'Cello, French Horn, the Flutes, the soft and loud Strings—anything you like—take up the melody. Press the pedal with your heel and they play softly. Press down with your toes and they increase gradually or instantly to fortissimo. Tempo and phrasing are under control of your right hand.

With no technical knowledge you can learn to play these beautifully arranged rolls in a few hours with orchestral brilliancy absolute master of the expression, the tempo, the phrasing. You can experiment with the different instruments finding out what suits your taste and equipment best, remarking the roll to suit yourself. Then you have a score which has ceased to be mechanical. You are the artist and you have created individual expression. The full automatic rolls require no attention. Tempo, phrasing and stop drawing are all done mechanically, exactly as played by the organist who recorded the selection. Our organs are equipped to play either the full automatic or the semi-automatic libraries by means of a two-way switch.

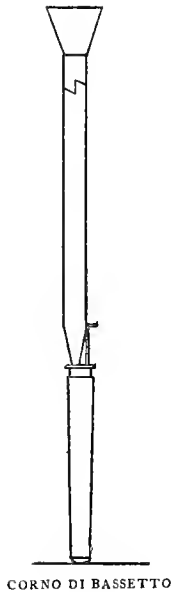




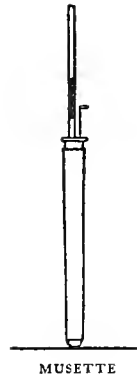
FRENCH HORN



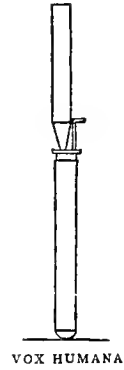
CLARINET



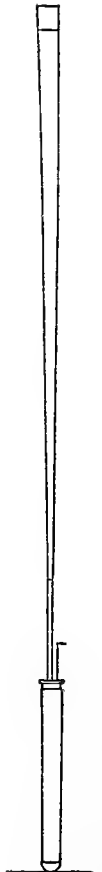
CORNO DI BASSETTO



MUSETTE



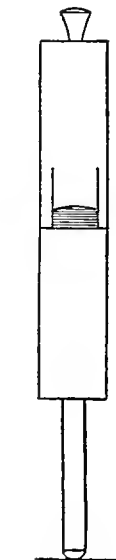
VOX HUMANA



BASSOON



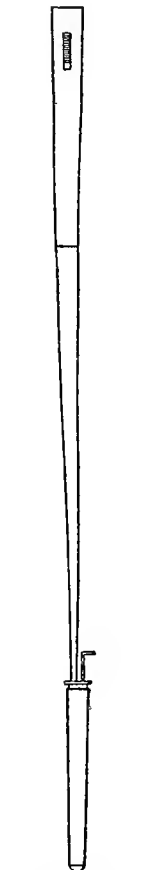
GEOECKT



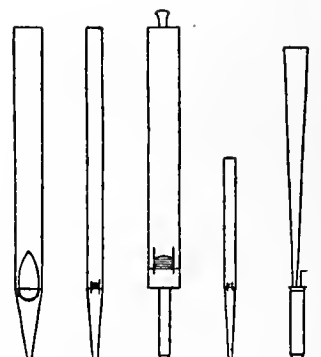
GROSS GEDECKT



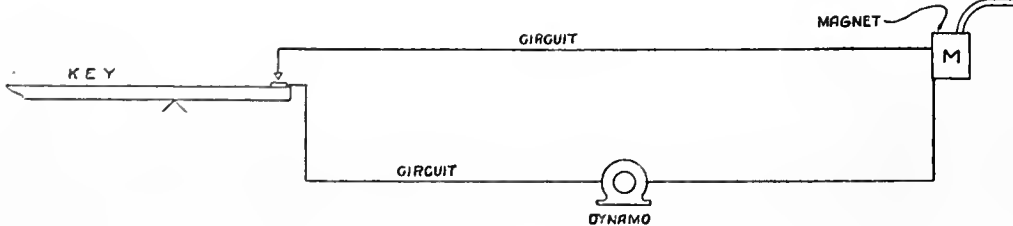
HARMONIC FLUTE



CORNO D'AMOUR



WIND CHEST





BASSOON

The Bassoon is the natural bass of the Oboe and English Horn. It is sometimes spoken of as the clown of the orchestra. It also may well typify the variety of purposes to which a somewhat inflexible musical sound will lend itself. There is an indescribable grotesqueness in the voice of the Bassoon. It is, in certain aspects, irresistibly ludicrous.

On the other hand, there is about the Bassoon a certain level drone, a "bloodless indifference" that may suggest the inhuman, the terrifying or sinister. It is extraordinary that an apparently inexpressive tone will so perfectly voice such opposite extremes as the droll and the sinister.

BOMBARDE—32'

The 32' Bombarde is the only tone having definition both with regard to pitch and quality that will adequately support modern chorus manual reeds of 16', 8' and 4' pitch. The pitch of the pedal organ is normally one octave below that of the manual. The modern organ is rich in 16' chorus reeds, which are not adequately supported by either 16' pedal reeds or 32' Diapason. The 32' Bombarde affords a magnificent foundation for chorus reeds of whatever power, and possesses a dignity unapproached by other means.

'CELLO

The 'Cello is a voice of great versatility. It is admirably adapted for solo passages; it is penetrating, impassioned and susceptible to great modification in power. It is very effective in association with the Bassoon, although strange to say it



ORGAN VOICES

THE advent of high wind pressure developed many improvements in tone production. Thus Skinner voices are enabled to obtain promptness in speech, great sonority and purity in the Diapasons, reeds of splendid brilliancy, solidity and power, and a general improvement in tone, following the arrival of a perfected mechanical equipment.

Therefore, the purchaser of an organ now has a wideness of choice in specifications to enable him to secure for his organ an almost unlimited variety of stops, to duplicate the symphonic voices if he wishes, and secure in his organ a wealth of color, a volume and tonal quality hitherto impossible.

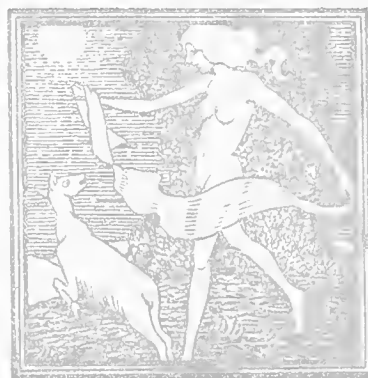
Some idea of the wide range of stops available, together with their characteristic tonal qualities may be secured from a perusal of the following descriptions of well known organ stops, many of which are special developments and inventions of Mr. Ernest M. Skinner:

is as rich in variety of gradation as the Bassoon is lacking.



CHIMES

The Cathedral Chimes make a universal appeal. Much music has been written for them. The chimes used in the organs built by the Skinner Organ Company are of fine scale and perfect tone. They are struck by a specially designed action which insures a blow of exactly the right strength to produce the most beautiful tone. The Chimes are a detail of the organ for the home that has received every care in design and development that would insure a perfect result.



CLARINET

The Clarinet belongs to the older form of organ reed. It sounds when well voiced like its orchestral prototype. It varies in quality with the musical sense of the man who voices it, as do all stops.

CORNO D'AMOUR

The Corno d'Amour is a modern reed, without distinguishing characteristics. It is simply a perfectly pure and absolutely normal tone, like that of a well trained voice. It is a singer. It occupies a position generally taken by the ordinary organ Oboe. It is acoustically an Oboe with the defects removed. It is a very lovely voice.

CORNO DI BASSETTO

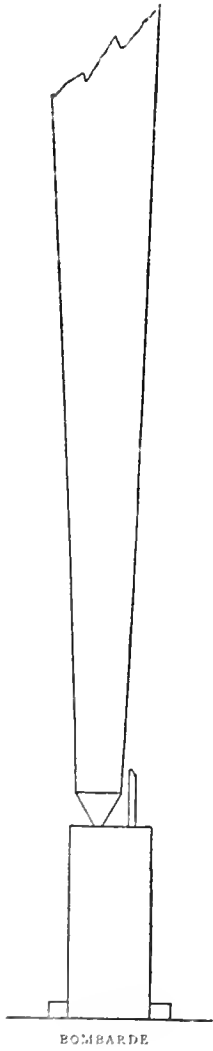
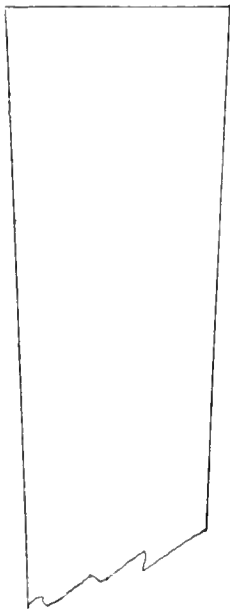
The Corno Di Bassetto is in effect a powerful Clarinet. Its tone is cool, authoritative and of great richness and purity. It belongs to the solo division of the organ, and appears only upon this manual.

DIAPASON

The Diapason is the one fundamental organ stop. It is the largest in scale of any of the metal organ stops of the same pitch. Its tone is rich and full. When properly voiced, it has a cheerful buoyancy and imparts a great richness to the full organ. It is also very useful as a solo stop, though somewhat neglected in that capacity.

THE DULCET

The Dulcet is a stop having two ranks of pipes, of very slender scale, and ethereal quality of tone. Either of the ranks would be cold of themselves, with respect to quality. This is due to the slender scale, and the



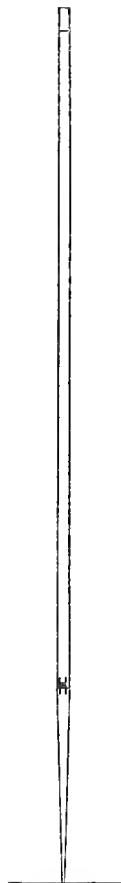
BOMBARDE



DIAPASON



SALICIONAL



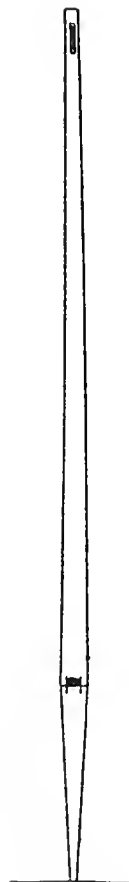
DULCET



GAMBA CELESTE



ERZÄHLER



FLAUTO DOLCE



TRUMPET



ORCHESTRAL OBOE



ENGLISH HORN



HECKELPHONE

fact that it is necessary to blow them rather forcibly to obtain the desired quality. The two ranks identical in character, impart warmth and the shimmering silvery effect peculiar to this stop.

ENGLISH HORN

The English Horn is the aristocrat of organ stops. It is a voice of medium power, and a perfection of refinement. It has the mournful covered quality peculiar to its orchestral prototype. It is of widely varying mood, and very temperamental characteristics.

ERZÄHLER

It is a hybrid. It is neither Flute, Reed, String or Diapason. The tone is polyphonic in character, sounding two notes at the same time, the fundamental note and its octave with equal prominence. It is the chameleon of organ stops. It changes its color to suit its surroundings. It is a tone of great beauty and significance.

FLAUTO DOLCE AND FLUTE CELESTE

The Flauto Dolce and the Flute Celeste occupy the same relationship to each other as do the Salicional and Voix Celeste. The Flute Celeste imparts a wave to a combination of the two. This stop is a specialty. Of all the organ stops it is the most beautiful. It is full of dramatic suggestion, in spite of its dreamy non-aggressive characteristics. It is closely allied to the muted strings of the orchestra. It is a strictly modern voice.

FRENCH HORN

Of all orchestral voices, none has been more desired than that of the French Horn, and none has more stubbornly resisted efforts at reproduction, but most problems have solutions, and the problem of the French Horn has been solved completely. This golden voiced elusive primary orchestral color now appears in all well equipped organs. Its character is as identical in quality with the orchestral French Horn as two Horn players will be to each other, even to the so called "bubble" so characteristic of this instrument.

GAMBA CELESTE

The Gamba Celeste belongs to the String family. It is the largest in scale of all the String tones. By a special treatment of scale and voicing, great breadth and power is obtained. This stop imparts extraordinary richness, both to the String division and to mass effect. It is becoming well nigh indispensable in the modern organ.

GEDECKT

The Gedeckt is a pipe of comparatively slender scale. It is made of wood. It is flutey in character, but given a sufficient amount of wind to impart a considerable brightness to



the tone. It thereby acquires characteristics in common with the String voices with which it must blend. It is one of the most useful of organ stops.

GROSS GEDECKT

The Gross Gedeckt is very peculiar in its construction. The so called mouth of the pipe is about midway its length. The scale is large, but the amount of wind given it is somewhat limited, so that the tone is one of quiet fullness. It is very useful in large instruments, both to give body to a mass of tone, and also as a solo voice.

HARMONIC FLUTE

The Harmonic Flute is a pipe of slender scale, equal in length to the length of its sound wave. Most pipes are half their sound wave lengths. A perforation at the acoustic center of the pipe cuts the sound wave in two, and gives the tone its proper pitch, and at the same time serves to give it the orchestral flutey character peculiar to itself.

HARP AND CELESTA

The Harp and Celesta are closely related. Their tones are purer than that of the finest grand piano. They blend perfectly with other stops notably with the Vox Humana and Flute Celeste. They are distinctly modern additions to the organ. They belong to the percussion family.

HECKELPHONE

The Heckelphone is a rare orchestral instrument. It is sometimes called a baritone Oboe. It is only used so far as known to the writer, in Richard Strauss' operas Salome and Elektra. It is similar to the English Horn in character, but has four or five times the power of the latter. It appears only in the solo manual division of large instruments.

MODERN ORCHESTRAL VOICES

The desire to bring the organ nearer the orchestra has long been evidenced by the orchestral names appearing on the stop knobs, and by the further indication shown in the more or less vague resemblance to the stop name in the tone resulting when said stop is drawn. It has heretofore been necessary to confirm one's impression of orchestral color by reading the inscription on the knob. With regard to the orchestral voices, of which drawings are shown, the reproductions are carried out with such fidelity that the engraving on the knob merely shows which knob to draw. The name on the knob is not necessary as a confirmation of what is heard.

MUSETTE

The Musette may be called the "Charlie Chaplin" of organ stops. It is funny. While it sometimes appears in large organs, it is not ecclesiastical in character. It is useful in combinations with other voices however, in recital work. It is, strictly speaking, a concert organ stop. It is perfectly at home in the movies, and is of French origin.

MUTATIONS

2 $\frac{2}{3}$ Nazard 1 $\frac{3}{4}$ Tierce
1 $\frac{1}{2}$ Septieme

These beautiful diminutives are, when properly proportioned, very useful in lending delicate tints to such stops as choir Concert Flute, Dulciana, etc. They are also by themselves, in combination, very colorful and piquant. They lend charm and variety in a surprising degree to almost any color available on their manual group. They do, however, require an understanding treatment or they lose the justification for their presence.

ORCHESTRAL OBOE

The Orchestral Oboe was one of the first of the orchestral reeds to be reproduced. Someone has said that organ builders have long recognized the impossibility of reproducing what Berlioz calls the acid sweet tone of the Oboe. However, this voice has now been transferred to the organ with absolute fidelity. Its plaintive pastoral quality is now appearing in the regular equipment of modern organs of any pretensions.

THE PIANO

The incorporation of the piano into the organ has been attempted many times with indifferent success.

The combination was not regarded as sufficiently valuable to give serious consideration. Inferior pianos were used and no means provided for operating the sustaining pedal or varying the power.

The pianos used in the organs built by the Skinner Organ Company are Mason & Hamlin or Steinway Grands. They are under perfect control. They may be played softly enough to accompany a Flute Celeste or with sufficient power to cause the tone of the piano to give a wonderful sparkle to the full organ. With the incorporation of the piano into the Orchestrator it is now possible to perform concertos for piano and orchestra or to combine the piano with other instruments in smaller combinations as previously stated. So far, the incorporation of the piano has been more especially directed to the Auditorium organ.

SALICIONAL

The Salicional belongs to the String family. It is in quality the normal string voice of the organ. The Salicional and the Voix Celeste are, or should be, identical in scale and character, the Voix Celeste simply being tuned with a wave or slight undulation as to pitch, with respect to the Salicional. This sug-

gests the movement of the violin bow, so easily noticed in the strings of the orchestra. It is one of the modern contributions which imparts vitality to the organ.

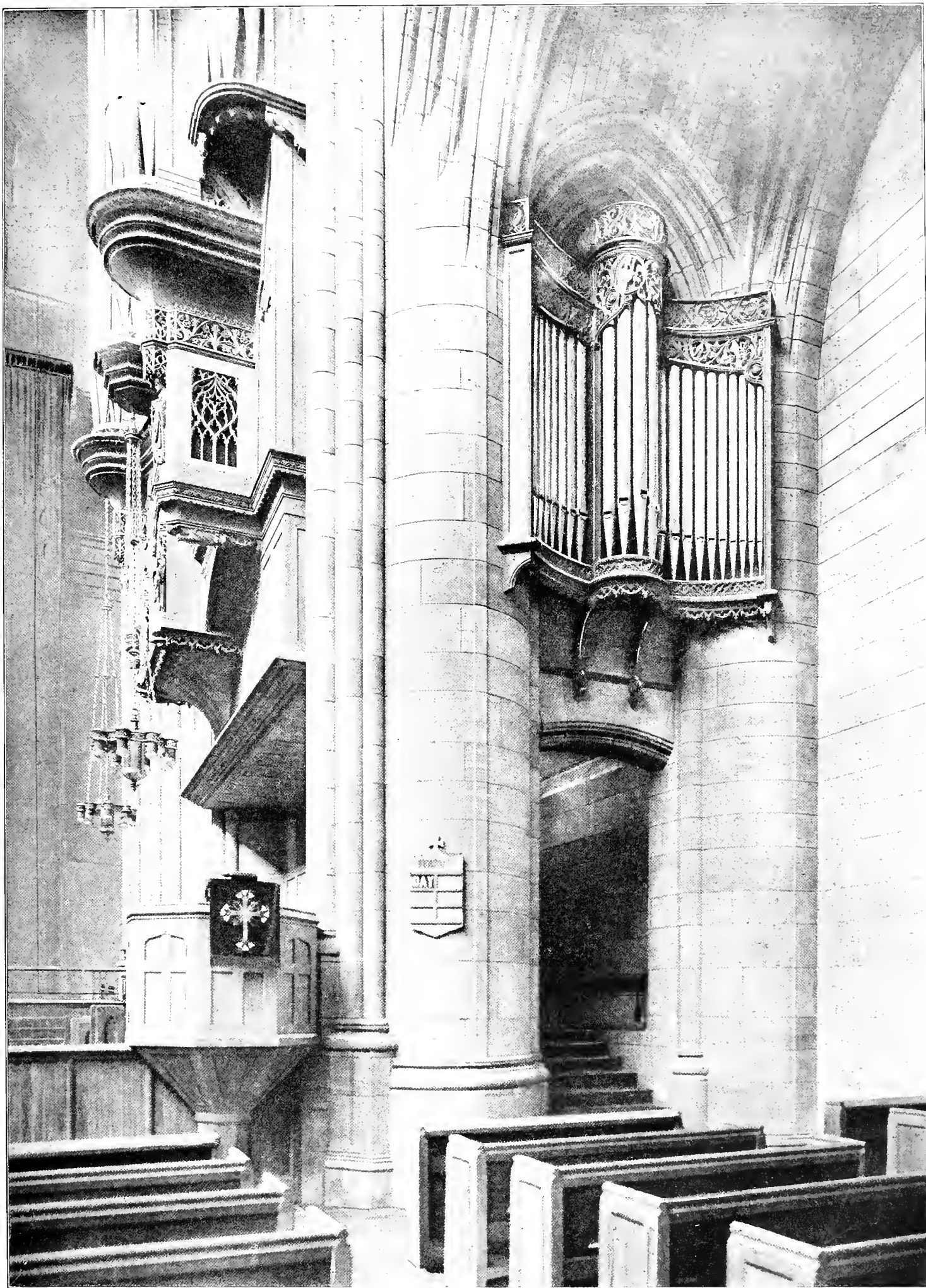
TRUMPET

This stop belongs to the older type of organ voices, and is of the Reed family. Its quality is fairly described by its name. In the ancient instruments, it is closely allied to a fish horn; blatant and non-musical. The modern trumpets are full and clear, and of fine musical quality. Trumpets appear in all pitches from 4 to 16'. They are the chorus reeds of the organ.

UNDA MARIS 4'

The 4' Unda Maris is a contribution to the modern organ of very recent date. It is a small voice. It contributes an effect similar to that which would be obtained if muted strings were playing, and other strings repeated the same an octave above. It is an effect that cannot be obtained by octave couplers. It is unfortunate that it belongs to that class of stops that only appear in organs of considerable size. It is a lovely touch, and belongs in significance with the effects produced in the orchestra by the great composers in their rarest moments.





ST. THOMAS'S CHURCH, NEW YORK CITY
VIEW FROM NORTH AISLE



COLLEGE OF THE CITY OF NEW YORK
NEW YORK CITY



SPECIFICATIONS

THESE specifications represent, each in their class, examples of past installations which are here set down on account of their proven value.

SPECIFICATION No. 1

GREAT ORGAN

8' Diapason
8' Gedeckt
8' Aeoline
4' Flute } Interchangeable with Swell

SWELL ORGAN

8' Gedeckt
8' Salicional
8' Voix Celestes
8' Aeoline
4' Flute
Tremolo

PEDAL ORGAN—Augmented—32 Notes

16' Bourdon
8' Gedeckt

COUPLERS

Swell to Great—Unison
Swell to Swell 4' }
Swell to Swell 16' }
Swell to Great 4' } Octave
Swell to Great 16' }
Great to Great 4' }
Swell to Pedal }
Great to Pedal } Pedal
Swell to Pedal 4' }

COMBINATIONS

Great—I, 2, 3
Swell—I, 2, 3

MECHANICALS

Great to Pedal reversible
Sforzando
Crescendo
Swell Expression

SPECIFICATION No. 2

GREAT ORGAN

8' Diapason
8' Clarabella
4' Octave
8' Gedeckt
8' Aeoline } Interchangeable with Swell

GREAT ORGAN—Con.

8' Unda Maris
4' Flute
8' Corno d'Amour
8' Cornopean
8' French Horn—Located in Swell Box, Drawn on Great. } Interchangeable with Swell

SWELL ORGAN

16' Bourdon
8' Diapason
8' Gedeckt
8' Salicional
8' Voix Celestes
8' Aeoline
8' Unda Maris—(61)
4' Flute
2' Flautino—(61)
Mixture
8' Corno d'Amour
8' Cornopean
8' Vox Humana
Tremolo

CHOIR ORGAN

8' Diapason
8' Concert Flute
8' Dulciana
4' Flute
8' Clarinet
Tremolo

PEDAL ORGAN—Augmented—32 Notes

16' Sub Bass
16' Bourdon
16' Echo Bourdon (From Swell)
8' Octave
8' Gedeckt
8' Still Gedeckt (From Swell)

COUPLERS

Swell to Great
Choir to Great
Swell to Choir } Unison
Swell to Swell 4' }
Swell to Swell 16' }
Swell to Great 4' } Octave
Swell to Great 16' }
Swell to Choir 4' }
Choir to Choir 16' }
Choir to Great 16' }
Great to Great 4' }

COUPLERS—Con.

Swell to Pedal	} Pedal
Great to Pedal	
Choir to Pedal	
Swell to Pedal 4'	

COMBINATIONS

Great—I, 2, 3, 4
Swell—I, 2, 3, 4
Choir—I, 2, 3
Pedal—I, 2, 3, 4

MECHANICALS

Great to Pedal Reversible
Sforzando
Crescendo Pedal
Swell Expression
Choir Expression

SPECIFICATION No. 3

GREAT ORGAN

16' Bourdon	
8' First Diapason	
8' Second Diapason	
8' Wald Flute	
8' Clarabella	
8' Erzähler	
8' Gedeckt	} Interchangeable with Swell
8' Flute Celeste	
8' Flute	
8' Cornopean	

SWELL ORGAN

16' Bourdon
8' Diapason
8' Salicional
8' Voix Celestes
8' Flauto Dolce
8' Flute Celeste
8' Claribel Flute
8' Gedeckt
4' Octave
4' Flute
2' Flautino
Solo Mixture—3 ranks
16' English Horn
8' Cornopean
8' Corno d'Amour
8' Vox Humana
4' Clarion
Tremolo

CHOIR ORGAN

16' Gamba
8' Diapason
8' Concert Flute
8' Kleine Erzähler
8' Viold Orchestra
8' Dulcet
8' Dulciana
4' Flute
2' Piccolo
8' Clarinet
Celesta
Celesta Sub
Tremolo

SOLO AND ECHO ORGANS

8' 'Cello
8' Gamba Celeste
8' French Horn
8' Orchestral Oboe
8' Tuba Mirabilis
8' Quintadena
8' Vox Humana
Cathedral Chimes
Tremolo

PEDAL ORGAN—Augmented

32' Bourdon
16' Diapason
16' Bourdon
16' Echo Lieblich
16' Gamba
8' 'Cello
8' Octave
8' Gedeckt
8' Still Gedeckt
16' Trombone
16' English Horn
8' Tromba

COUPLERS

Swell to Great	} Unison
Choir to Great	
Swell to Choir	
Solo to Great	
Solo to Choir	
Great to Solo	
Swell Super	} Octave
Swell Sub	
Swell to Great 4'	
Swell to Great 16'	
Choir 4'	
Choir 16'	
Solo 4'	} Pedal
Solo 16'	
Solo to Great 4'	
Solo to Great 16'	
Great 4'	
*Swell to Pedal	} Pedal
*Great to Pedal	
Choir to Pedal	
*Solo to Pedal	
Swell to Pedal 4'	
Choir to Pedal 4'	
Solo to Pedal 4'	

*Also by reversible pistons

COMBINATIONS—Adjustable at the console and visibly operating the Draw Stop Knobs

Swell—I-2-3-4-5-6—On and Off Pedal to Manual
Great—I-2-3-4-5-6—On and Off Pedal to Manual
Choir—I-2-3-4-5-6—On and Off Pedal to Manual
Solo—I-2-3-4-5-6—On and Off Pedal to Manual
Pedal—I-2-3-4-5-6—On and Off Pedal to Manual
Full—I-2-3
Swell to Pedal } Affected by reversible pistons
Great to Pedal }
Solo to Pedal }

MECHANICALS

Swell Expression
Choir Expression
Solo Expression
Crescendo
Sforzando by pedal and piston

SPECIFICATION No. 4

GREAT ORGAN

	PIPES
16' Diapason	61
16' Bourdon (Pedal Extension)	61
8' Diapason	61
8' Diapason	61
8' Claribel Flute	61
8' Wald Flute	61
8' Erzähler	61
4' Octave	61
4' Flute	61
2' Fifteenth	61
2 $\frac{2}{3}$ Twelfth	61
8' Tromba	61
Cathedral Chimes	25

SWELL ORGAN

	PIPES
16' Bourdon	73
8' First Diapason	73
8' Second Diapason	73
8' Flauto Dolce	73
8' Flute Celestes	61
8' Clarabella	73
8' Gedeckt	73
8' Salicional	73
8' Voix Celestes	73
8' Gamba	73
8' Aeoline	73
8' Unda Maris	61
4' Octave	61
4' Flute	61
4' Unda Maris—2 ranks	122
2' Flautino	61
Mixture—3 ranks	219
16' Posaune	73
8' Cornopean	73
8' French Trumpet	73
8' Corno d'Amour	73
8' Vox Humana	73
4' Clarion	61
Tremolo	

CHOIR ORGAN

	PIPES
16' Gamba	73
8' Diapason	73
8' Concert Flute	73
8' Kleine Erzähler	122
8' Gamba	73
4' Flute	61
2 $\frac{2}{3}$ Nazard	61
1 $\frac{1}{2}$ Septieme	61
2' Piccolo	61
1 $\frac{3}{4}$ Tierce	61
16' English Horn	73
8' Clarinet	73
8' Orchestral Oboe	73
Celesta	61
Celesta Sub	
Tremolo	

SOLO ORGAN

	PIPES
8' Gross Gedeckt	73
8' Gamba	73
8' Gamba Celeste	73
4' Hohl Pfeiffe	61
8' French Horn	73
8' Corno di Bassetto	73
8' Musette	61
8' Heckelphone	73
16' Fagotto	73
8' Tuba Mirabilis	73
Tremolo	

ECHO ORGAN

	PIPES
8' Diapason	61
8' Quintadena	61
8' Night Horn	61
8' Tromba	61
8' Vox Humana	61
Chimes interchangeable with Great	
Tremolo	

Playable from Solo Manual and subject to all couplers that effect the Solo Organ

PEDAL ORGAN—Augmented

	NOTES
32' Bourdon	32
16' Diapason	32
16' Violone	32
16' Bourdon	32
16' Gamba	32
16' Echo Lieblich	32
8' Octave	32
8' Cello	32
8' Gedeckt	32
8' Still Gedeckt	32
10 $\frac{3}{4}$ Quint	32
3 $\frac{1}{2}$ Tierce	32
4' Flute	32
2 $\frac{2}{3}$ Septieme	32
32' Bombarde	32
16' Trombone	32
16' Posaune (Sw)	32
16' Fagotto (So)	32
16' English Horn (Ch)	32
8' Tromba	32
4' Clarion	32

COUPLERS

Swell to Great	Unison
Choir to Great	
Swell to Choir	
Solo to Great	
Solo to Choir	
Great to Solo	
Swell to Swell 4'	Octave
Swell to Swell 16'	
Swell to Great 4'	
Swell to Great 16'	
Swell to Choir 4'	
Choir to Choir 4'	Pedal
Choir to Choir 16'	
Choir to Great 16'	
Solo to Solo 4'	
Solo to Solo 16'	
Solo to Great 4'	Pedal
Solo to Great 16'	
Swell to Pedal	
Great to Pedal	
Choir to Pedal	
Solo to Pedal	Pedal
Swell to Pedal 4'	
Choir to Pedal 4'	
Solo to Pedal 4'	

COMBINATIONS ADJUSTABLE

Swell—1-2-3-4-5-6-7-8	Pedal to Manual on and off
Great—1-2-3-4-5-6	Pedal to Manual on and off
Choir—1-2-3-4-5-6	Pedal to Manual on and off
Solo and Echo—1-2-3-4-5-6-7-8	Pedal to Manual on and off
General—1-2-3-4	
Pedal—1-2-3-4-5-6	

MECHANICALS

Swell Expression
Choir Expression
Solo and Echo Expression

MECHANICALS—Con.

Crescendo
Sforzando by reversible piston and pedal
Reversible Great to Pedal by piston and pedal
Reversible Swell to Pedal by piston and pedal
Reversible Choir to Pedal by piston and pedal
Reversible Solo to Pedal by piston and pedal
Octave couplers off
General Cancel
Suitable blowing mechanism exclusive of wirings
All Swells to Swell

SPECIFICATION No. 5

GREAT ORGAN

16' Diapason
16' Bourdon (Extension)
8' Stentorphone
8' Diapason
8' Diapason
8' Claribel Flute
8' Wald Flute
8' Erzähler
8' Gamba
8' String Organ
8' Swell Flute Celeste
4' Octave
4' Flute
2 $\frac{2}{3}$ Twelfth
2' Fifteenth
Mixture—3 ranks
16' Ophicleide
8' Tuba
4' Clarion
Concert Grand Piano
Cathedral Chimes—25 bells
Xylophone

SWELL ORGAN

16' Bourdon
16' Dulciana
8' Diapason
8' Diapason
8' Clarabella
8' Gedeckt
8' Salicional
8' Voix Celestes
8' String Organ
8' Gamba
8' Flauto Dolce
8' Flute Celeste
8' Octave
4' Flute
4' Unda Maris—2 ranks
2' Flautino
Mixture—3 ranks
16' Trumpet
8' French Trumpet
8' Cornopean
8' Corno d'Amour
8' Vox Humana
4' Clarion
Tremolo

CHOIR ORGAN

16' Gamba
8' Diapason
8' Diapason
8' Concert Flute
8' Wood Celeste
8' Dulcet—2 ranks
8' String Organ

CHOIR ORGAN—Con.

8' Gemshorn
4' Flute
4' Fugara
2 $\frac{2}{3}$ Nazard
2' Piccolo
16' Fagotto
8' Flugel Horn
8' Clarinet
Celesta
Celesta Sub
Tremolo

SOLO ORGAN

8' Stentorphone
8' Harmonic Flute
8' Gross Gedeckt
8' Gamba
8' Gamba Celeste
8' String Organ
4' Octave
4' Hohl Pfeiffe
16' Heckelphone
8' Tuba Mirabilis
8' French Horn
8' English Horn
8' Corno di Bassetto
8' Tuba
8' Orchestral Oboe
8' Musette
4' Clarion
Tremolo

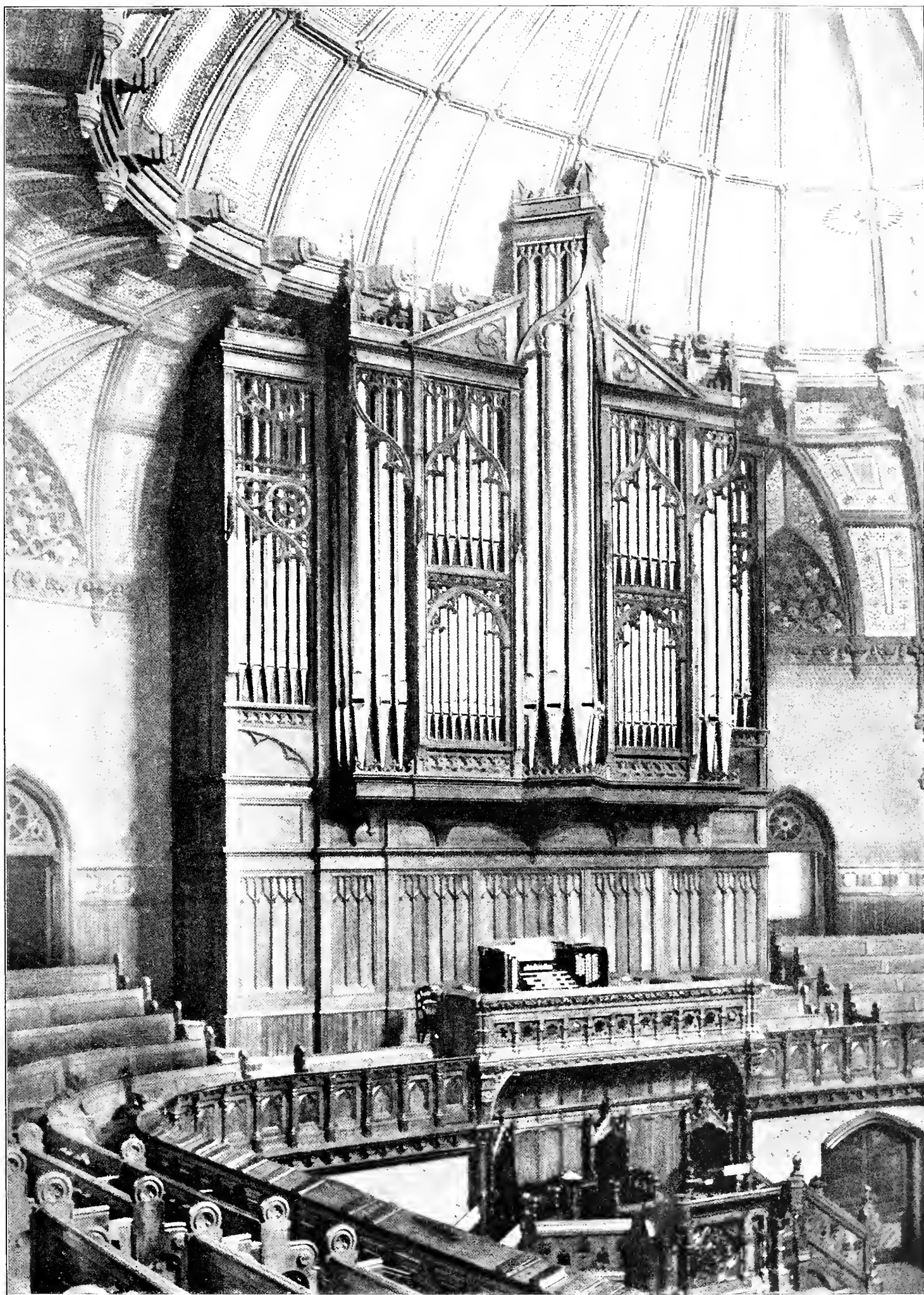
PEDAL ORGAN—Augmented

64' Gravissima (12 notes resultant)
32' Diapason
32' Violone
16' Diapason I
16' Diapason II
16' Violone
16' Bourdon
16' Echo Lieblich (Swell)
16' Dulciana (Swell)
16' Gamba (Choir)
8' Octave
8' Gedeckt
8' Still Gedeckt
8' 'Cello
4' Flute
4' Super Octave
32' Bombarde
16' Trombone
16' Posaune (Swell)
16' Fagotto (Choir)
16' Heckelphone (Solo)
8' Tromba
8' Trumpet
4' Clarion
16' Piano
8' Piano

STRING ORGAN—Six ranks in independent expression box available from all manuals.

COUPLERS (Operated by knobs or tilting tablets over Solo Manuals)

Swell to Great	} Unison
Choir to Great	
Swell to Choir	
Solo to Great	
Solo to Choir	
Great to Solo	
Great to Swell	



FIFTH AVENUE PRESBYTERIAN CHURCH
NEW YORK CITY



ASYLUM HILL CONGREGATIONAL CHURCH
HARTFORD, CONN.

COUPLERS—Con.

Swell Super	} Octave	
Swell Sub		
Swell Super to Great		
Swell Sub to Great		
Swell Super to Choir		
Choir Super		
Choir Sub		
Solo Super		
Solo Sub		
Solo Super to Great		
Solo Sub to Great		
*Swell to Pedal	} Pedal	
*Great to Pedal		
*Choir to Pedal		
*Solo to Pedal		
Swell Octave to Pedal		
Choir Octave to Pedal		
Solo Octave to Pedal		

*Also by reversible pistons

COMBINATIONS—Adjustable at the console and visibly moving the registers.

Swell —1-2-3-4-5-6-7-8
Great—1-2-3-4-5-6-7-8
Choir—1-2-3-4-5-6-7-8
Solo —1-2-3-4-5-6-7-8
Pedal—1-2-3-4-5-6-7-8
General—1-2-3-4, moving all stops and couplers
General Cancel
Octave Coupler Cancel
Swell Expression
Choir Expression
Solo Expression
Crescendo
Sforzando pedals MF & FF

SPECIFICATION No. 6*

GREAT ORGAN

	PIPES
16' Diapason	73
16' Bourdon	61
8' Stentorphone	73
8' First Diapason	73
8' Second Diapason	73
8' Third Diapason	73
8' Gamba	73
8' Erzähler	73
8' Philomela	73
8' Clarabella	73
5½ Gross Quint	73
4' Harmonic Flute	73
4' First Octave	61
4' Second Octave	61
2⅔ Twelfth	61
2' Fifteenth	61
Mixture—3 ranks	183
Chorus Mixture—5 ranks	305
16' Ophicleide	73
8' Tromba	73
4' Clarion	61
Grand Piano	73
Cathedral Chimes—25 bells	

SWELL ORGAN

	PIPES
16' Dulciana	73
16' Bourdon	73
8' Stentorphone	73
8' First Diapason	73
8' Second Diapason	73
8' Gamba	73

*Cleveland Auditorium Organ

SWELL ORGAN—Con.

	PIPES
8' Salicional	73
8' Voix Celestes	73
8' Viole d'Orchestre	73
8' Aeoline	73
8' Unda Maris	61
8' Flauto Dolce	73
8' Flute Celeste	61
8' Clarabella	73
8' Gedeckt	73
4' Octave	61
4' Violina	61
4' Unda Maris—2 ranks	122
4' Flute Harmonique	61
4' Voix Celestes	61
2' Flageolette	61
Mixture—5 ranks	305
Sesquialtera—3 ranks	183
16' Posaune	73
16' English Horn	73
8' Cornopean	73
8' French Trumpet	73
8' Tuba	73
8' Corno d'Amour	73
8' Vox Humana	61
4' Tuba Clarion	61
4' Clarion	61
Tremolo	

CHOIR ORGAN

	PIPES
16' Contra Gamba	73
8' First Diapason	73
8' Second Diapason	73
8' Concert Flute	73
8' Bois Celeste	73
8' Kleine Erzähler—2 ranks	122
8' Quintadena	73
8' Viola	73
8' Dulcet—2 ranks	122
4' Octave	61
4' Gemshorn	61
4' Flute	61
2⅔ Nazard	61
1⅔ Tierce	61
1½ Septieme	61
2' Piccolo	61
Mixture—3 ranks	183
16' Fagotto	73
8' Trumpet	73
8' Clarinet	61
8' Orchestral Oboe	61
4' Clarion	61
Celesta	} 61
Celesta Sub	
Tremolo	

SOLO ORGAN

	PIPES
16' Contra Salicional	73
8' Stentorphone	73
8' Diapason	73
8' Doppel Floete	73
8' Gross Gedeckt	73
8' Gross Gamba	73
8' Gamba Celeste	73
8' Harmonic Flute	61
4' Viola	61
4' Prestant	61
4' Gamba Celeste—2 ranks	122
4' Hohl Pfeiffe	61
2' Piccolo	61
Cymbale—5 ranks	305
Mixture—5 ranks	305

SOLO ORGAN—Con.

	PIPES
16' Ophicleide	73
8' Bassoon	73
8' Tuba Mirabilis	73
8' French Tuba	73
8' French Horn	73
8' Corno di Bassetto	73
8' Tuba	73
8' Heckelphone	61
8' Orchestral Oboe	61
8' Musette	61
4' Tuba Clarion	61
4' Clarion	61
Tremolo	

ECHO ORGAN

	PIPES
8' Diapason	73
8' Gamba	73
8' Gamba Celeste	73
8' Gedeckt	73
4' Flute	61
4' Gamba Celeste	61
8' French Horn	61
8' Tromba	73
8' Vox Humana	61
8' Cathedral Chimes—25 bells	
Tremolo	

STRING ORGAN of six ranks on high pressure and in a separate swell box available from all manuals and swell pedal controlling the manuals upon which it is operative.

PEDAL ORGAN—Augmented

	PIPES
64' Gravissima	5
32' Diapason	32
32' Contra Violone	32
16' First Diapason	32
16' Second Diapason	32
16' Violone	32
16' Gamba (Ch)	32
16' Dulciana (Sw)	32
16' First Bourdon	32
16' Lieblich Gedeckt	32
16' Echo Bourdon	32
10 $\frac{3}{4}$ ' Quinte	32
8' Octave	32
8' Principal	32
8' Gedeckt	32
8' Echo Gedeckt	32
8' Still Gedeckt (Sw)	32
8' 'Cello	32
4' Super Octave	32
Mixture 7 ranks (Two ranks draw separately)	
32' Bombarde (First)	32
32' Bombarde (Second)	32
16' Trombone	32
16' Ophicleide	32
16' Posaune (Sw)	32
16' Fagotto (Ch)	32
8' Tromba	32
8' Trumpet	32
4' First Clarion	32
4' Second Clarion	32
16' Piano	
8' Piano	

COUPLERS

Swell to Great		
Choir to Great		
Swell to Choir		
Solo to Great		
Solo to Choir		
Great to Solo		
Echo to Great		
Echo to Swell		
Echo to Choir		
Echo to Solo		
Swell to Swell	4'	
Swell to Swell	16'	
Swell to Great	4'	
Swell to Great	16'	
Swell to Choir	4'	
Swell to Choir	16'	
Choir to Choir	4'	
Choir to Choir	16'	
Choir to Great	4'	
Choir to Great	16'	
Solo to Solo	4'	
Solo to Solo	16'	
Solo to Great	4'	
Solo to Great	16'	
Echo to Echo	4'	
Echo to Echo	16'	
Great to Great	4'	
Swell to Pedal		
Great to Pedal		
Choir to Pedal		
Solo to Pedal		
Echo to Pedal		
Swell to Pedal	4'	
Choir to Pedal	4'	
Solo to Pedal	4'	

Unison

Octave

Pedal

By Reversible
Piston
and
Pedal

COMBINATIONS—Adjustable at the console and visibly operating the Draw Stop Knobs.

Swell—1-2-3-4-5-6-7-8-9-10	Manual to Pedal On and Off
Great—1-2-3-4-5-6-7-8-9-10	Manual to Pedal On and Off
Choir—1-2-3-4-5-6-7-8-9-10	Manual to Pedal On and Off
Solo—1-2-3-4-5-6-7-8-9-10	Manual to Pedal On and Off
Echo—1-2-3-4-5-6	
Pedal—1-2-3-4-5-6-7-8-9-10	
General—1-2-3-4-5-6-7-8	Moving all stops and couplers
General Cancel	

MECHANICALS

Swell Expression	
Choir Expression	
Solo Expression	
Echo Expression	
Piano Expression	
Crescendo	
Sforzando by Pedal and Piston Reversible Nos. 1-2.	
All Swells to Swell	
Divide Pedal Board for	
Swell to Pedal 2	
Choir to Pedal 2	
Solo to Pedal 2	
Swell, Choir and Solo Combinations duplicated in part by Toe Pistons.	

WHAT THEY SAY ABOUT RECENT SKINNER ORGANS

COMPETENT musicians are always critical, hard to please with anything except the best, and so it is with gratitude that we acknowledge the voluntary commendation which is coming with ever-increasing frequency as new Skinner Organs are heard.

During the past years, we have produced and installed organs ranging in size from the smallest to the giant instrument in the St. Paul Auditorium, which has eighty-four stops and an unusual number of new effects.

The list is not a long one. It could not be. Quality cannot be built by quantity methods. Neither can artistic creations, each of which needs the touch of the master to give it its subtle quality, be produced by standardized methods.

Skinner Organs, whether large or small, have always stood apart—in tonal quality, in color and in those intangible characteristics which give an organ distinction. We have always demanded perfection. Our ambition to build the best organ is akin only to that which the master-painter expresses in his greatest work, and can only come from a high ideal constantly cherished.

Chandler Goldthwaite, Municipal Organist, St. Paul Auditorium, says:

"This organ is a wonderful creation of artistic endeavor. There is a willingness about this organ that is lacking in other instruments. It seems to be eager to assist the musician. I have played on organs in every part of this country, some of which cost as much or more than this, but this organ will soon become known to the musical fraternity as one that is to be loved."

G. A. Thornton, in an Article in the St. Paul Pioneer-Press, says:

"As *Stradivarius* stands in the estimation of the discerning violinist, so does the word *Skinner* among organists of judgment. From every test applied, this organ comes up to expectations. The first thing possibly, that a man trying the organ will be anxious to find out, will be the touch and responsiveness. These qualities are perfect. Nothing more can be desired, though the distance from the keyboard to the source of the sound in the organ chamber is sixty feet, the response is immediate and distinct.

"Another thing which will command attention and admiration is the imitative quality of the voicing. The excellent voicing of all orchestral stops is uncanny, and a branch in which Skinner excels. It has been possible to make good imitations of the coarser instruments of the orchestra for some time, but the subtle distinctions between the Oboe, Cor. Anglais, French Horn and kindred instruments, have been made very manifest in the work of Skinner. Indeed, he seems to have set a model for all other builders to follow."

Alfred G. Buck, President American Theatres Company, Baltimore, says:

"It is needless to impress upon you how gratified Mr. Blanke and myself are at the way you have taken care of our organ contract, and you can rest assured we will

go to any limit to please you. Mr. Blanke stated yesterday that in all his experience in building theatres he has never found where a contract was given such attention as you have in this case."

The St. Paul Episcopal Church Bulletin, Youngstown, Ohio, says:

"With great pains and care the organ has been assembled. The instrument brought to perfection by their handiwork is a tribute to their high ability, as it is also a proof of the Company's just claim to *quality*—the word which the Skinner Company has made so really its own. How exceedingly accurate and capable the representatives of the Skinner Company have been in every line."

V. O. Wallingford, Member of Building Committee, Trinity Cathedral, Phoenix, Arizona, says:

"The building committee express their satisfaction with both the instrument, as designed to meet the conditions of the building, and with the tone and operation of the organ in place."

Ella Eysenbach, Organist of First Reform Church, Lima, Ohio, says:

"We are delighted with the Skinner Organ recently placed in our church. We are especially pleased with the smoothness and beauty of tone, and distinctive tone color of the various stops, also the effectiveness of the ensemble. The action, also, is all that could be desired, in fact in every respect has the Skinner Company fulfilled its promise to give us a fine instrument."

Clarence Burg, Fort Smith, Ark., says:

"It would indeed be a duty unfulfilled were I not to write you and express my admiration for the three manual organ you recently installed in the First M. E.

Church of this city. It has been my rare privilege to be the first organist to play on this instrument, and it has been a joy to note its freedom from mechanical imperfections, especially that bugbear to all organists "sticking notes." I believe all parts of the organ are the most accessible of any I have seen. There seems to be no money or pains spared by the Skinner Organ Company in their making of the best organs possible. The promptness and courtesy with which they answer all letters pertaining to the care of an organ are matters of no small importance."

Harry Edward Mueller, Organist of the First Congregational Church, Washington, D. C., says:

"I am highly pleased with the reliability of the action. The organ has had almost continual daily use since June, and so far has given forth not a single cipher. The instantaneous response of combination pistons, as well as key-action, is a source of joy and inspiration to every performer.

"I wish to congratulate you upon the voicing of all the stops. I regard it as remarkable that where it was desired to retain certain stops of unusual excellence from the old organ, you have succeeded in matching up new pipes with those from the old instrument so well that I cannot distinguish breaks in quality. The smoothness of your reeds allows them to blend perfectly with even the softest combination."



A telegram from C. O. Kalman, St. Paul, Minn. to J. W. Woodley, Chairman, Organ Committee, First M. E. Church, Elizabeth City, N. C.:

"We arrived at decision to give contract to the Skinner Organ Company by addressing letters to one hundred of the most prominent organists in this country, stating character of organ we contemplated building and asking them to name three best builders in order of their choice. Skinner Organ Company was first in seventy-five percent of letters and mentioned in every letter stop. We have no reason to regret choice as we believe we have best organ in United States, and for quality there is no one in Skinner's class. Writing."

George O. Lillich, First Congregational Church, Eau Claire, Wis.:

"The quality of the stops is remarkable. The wonderful power and fullness of the diapasons, the delicacy and smoothness of the strings, the genuineness of the woodwind all prove the superior quality of the instrument.

"The voicing is especially refined and is certainly the handiwork of skilled artisans.

"The action could not be improved upon, the response being absolutely instantaneous.

"We believe that we have an organ that can more than meet the demands of the most exacting artist. It is a pleasure to recommend this product of the Skinner factory."

J. H. MacDowell, Chief Architect of the City of Cleveland, in a letter to Mr. J. M. Woodley, says:

"In further reply, wish to say that I made a very thorough and careful investigation of all organs before we purchased our instrument for the City of Cleveland, and had a great deal of advice on all parts and construction of the numerous organs that are on the market today.

"Not satisfied that I was getting the information that would satisfy the public of Cleveland, I wrote to two of the largest music publishing houses in the country and asked them to give me the names of the best organists in the United States, and from them I received 125 names of the most prominent organists located in all parts of this country. To each one I wrote a letter stating what the City of Cleveland intended to do and asked them to give me their confidential 1st, 2d, and 3d choice of builders whom they thought to be the best in the country. From these 125 organists I received 118 voting replies and 5 non-committal replies. The other two gentlemen were abroad and did not get my letter in time for the decision. However, out of the 118 replies I received 87 first choice for the Skinner Organ Company. This seemed to be conclusive, and we immediately placed the order with the Skinner Organ Company. We know that we are going to get the best organ that is possible to be purchased from any organ concern in existence.

"The Skinner Organ Company is also building a large organ in our Cleveland Museum of Art Building and I can assure you, if you are contemplating the purchase of an instrument, that you will not go wrong by placing your order with the Skinner Company. You will find that their price is higher than the rest of the builders, but I know you will get the maximum value for your money.

"In my mind the tonal qualities of the Skinner Organ are unsurpassed, and the mechanical and technical parts of the instrument are worked out to a fineness that will eliminate a maximum of trouble in the years to come.

"In closing I wish to say that I cannot speak too highly of this concern as I know what they are doing for us—also what they have done for others, and every

Skinner Organ owner that I have talked to voices his highest appreciation and admiration for the instrument and the personnel of the company."

C. O. Kalman, of the firm of Kalman, Wood & Co., St. Paul, Minn., in a letter to J. W. Woodley, says:

"Replying to your telegram of November 22d, beg to say that I wrote to the Oliver Ditson Company, H. W. Gray & Company and to the American Guild of Organists, and asked each of them to send me a list of the leading organists in the United States, which they did. There were, of course, some duplications in these lists, and I addressed one hundred letters to the organists, stating the character of organ we contemplated building and asking them to name three best builders in the order of their choice.

"Out of one hundred letters the Skinner Organ Company was mentioned in 75% of them as first choice. In several of the letters the organist named Skinner as first choice and did not mention any other builders, saying that Skinner was in a class by himself.

"As stated in my telegram, we have no reason to regret our choice, for the results have, in our opinion, confirmed our judgment in selecting the Skinner Organ Company, and it seems to be the general opinion of organists and experts that we have one of the best, if not finest, instruments in the United States.

"In conclusion, would say that, in my opinion, you could not make a mistake in giving the contract to the Skinner Organ Company."

Rossetter G. Cole, Chicago, writes to Mr. William E. Zeuch, Skinner Organ Company, as follows:

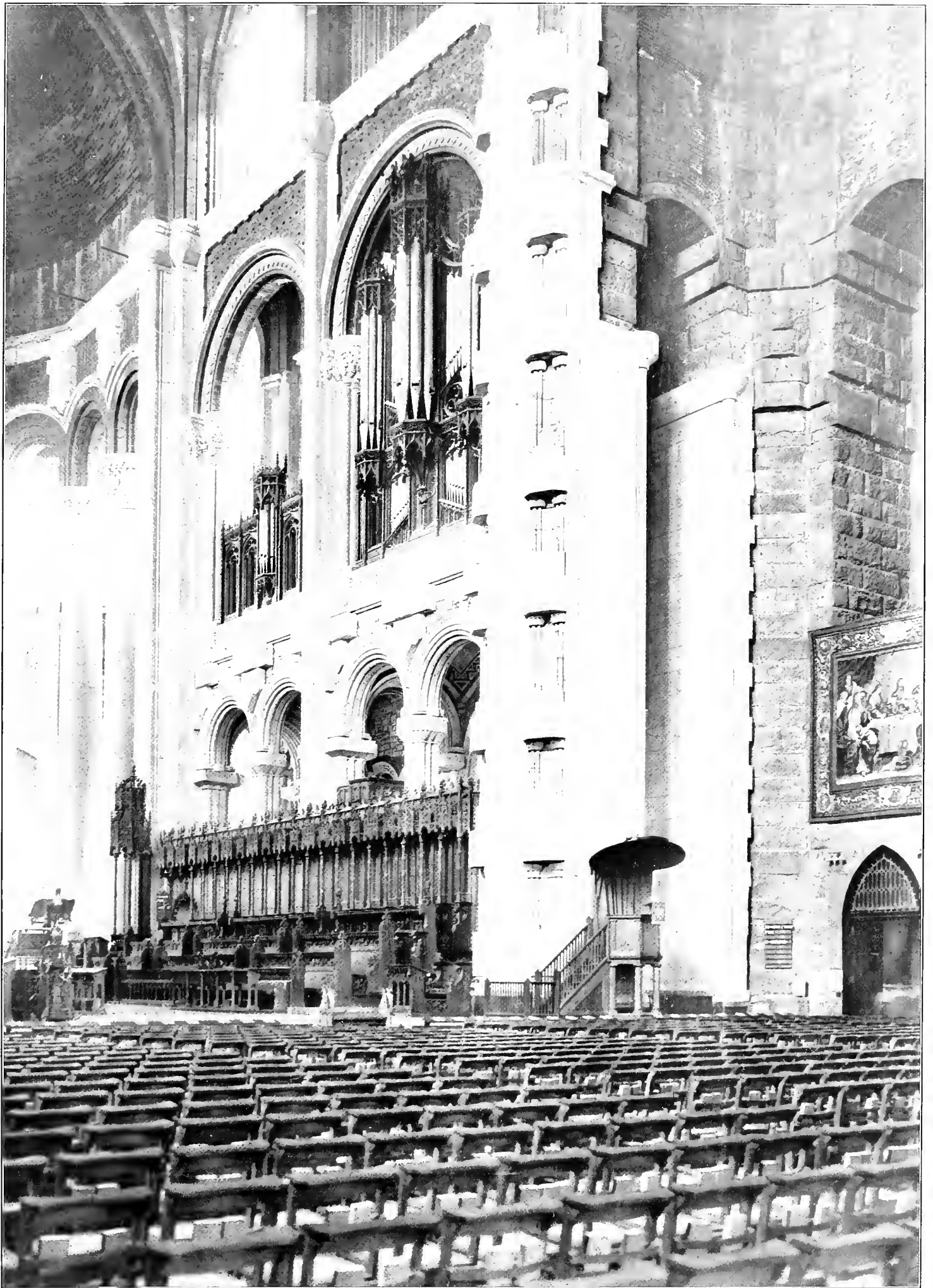
"Mrs. Cole gave me your phoned message about the 14th Church people and I got in touch with Mr. Chambers. He and the whole Building Committee came out to our Evanston Church to celebrate my birthday on February 5th and incidentally to see our organ. Of course they did not know anything about my advancing years, and were wholly wrapt up in the beauties of the Skinner Organ, the lovely solo effects, massed reed and other combinations that the organ is rich in. I mentioned the fact that we have had only four ciphers in the seven years the organ has been in the church, none of which occurred during a service. Mr. Topp says the Skinner Organ is the easiest to keep in order of any organ he knows. Mr. Chambers said he was very much impressed with the dignity and beauty of the Skinner tone as exemplified in our organ and he could see no use in going to the South side to see the 10th Church organ. I said (and I have said it a dozen times before) that I know of no organ whose tone, in refinement, dignity, and beauty, fits into the Christian Science service nearly so well as does the Skinner."

G. T. Pressley, of The McCreery-Pressley Co., Columbia, S. C., says:

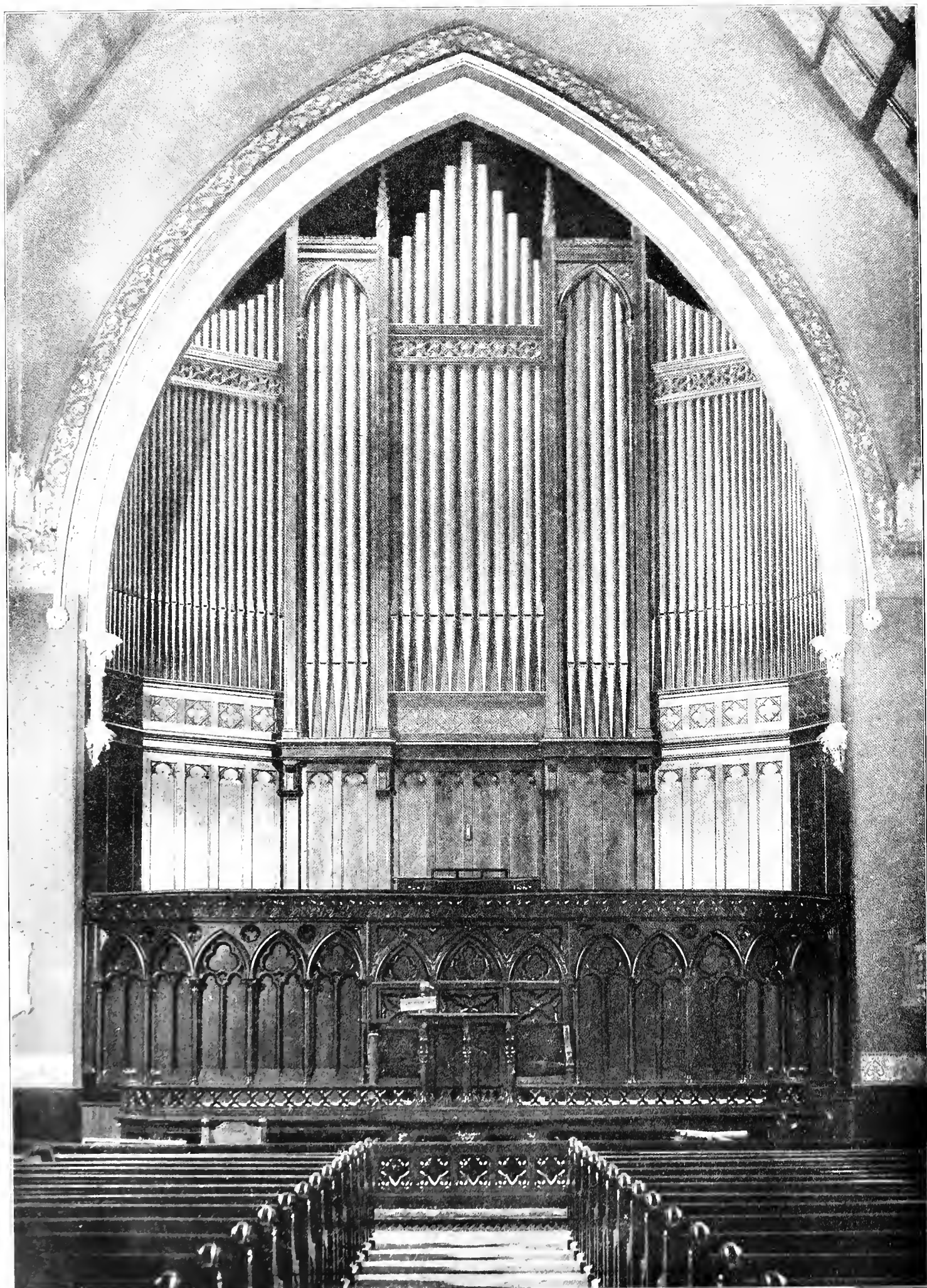
"It gives me much pleasure to say that we are very much pleased with our new organ which you have recently installed in Washington Street Methodist Church.

"When we gave you the contract for this organ we thought it would be a splendid instrument, but very few of us realized until your Mr. Zeuch gave the opening recital on it that it would be such a perfect organ from every standpoint. At the recital the church was packed from one end to the other and I suppose there were fully five hundred people turned away who could not gain admittance even into the vestibule. We are very proud of the organ and we consider ourselves fortunate in having given the contract to your firm.

"We have always found you to be absolutely reliable and your representatives have always been very courteous and attentive to us in every manner."



CATHEDRAL OF ST. JOHN THE DIVINE
NEW YORK CITY



CENTRAL METHODIST CHURCH
DETROIT, MICH.



ORGAN INSTALLATIONS

				Manuals	Stops
ALABAMA					
Huntsville	Presbyterian Church	Skinner Organ		2	15
ARIZONA					
Phoenix	Trinity Episcopal Church	Skinner Organ		3	20
ARKANSAS					
Fort Smith	First M. E. Church	Skinner Organ		3	20
Little Rock	First Presbyterian Church	Skinner Organ		3	26
CALIFORNIA					
Berkeley	First Baptist Church	Skinner Organ		3	26
San Francisco	First Unitarian Church	Skinner Organ		3	42
CONNECTICUT					
Bridgeport	St. John's Church	Skinner Organ		3	37
Bristol	First Congregational Church	Steere Organ		4	35
Clinton	First Ecclesiastical Society	Steere Organ		2	13
Ellington	Congregational Church	Steere Organ		2	11
Hartford	Asylum Hill Congregational Church	Skinner Organ		4	45
Lakeville	Hotchkiss School	Skinner Organ		2	15
New Britain	South Congregational Church	Skinner Organ			
New Britain	St. Mark's Church	Skinner Organ		3	26
New Canaan	First Congregational Church	Skinner Organ		2	14
New Canaan	Congregational Church	Steere Organ		2	14
New Haven	Olympia Theatre	Steere Organ		4	62
New Haven	Woolsey Hall—Yale University	Steere Organ		4	163
New London	St. James' Church	Skinner Organ		4	52
Norfolk	Congregational Church	Skinner Organ		3	28
Stamford	St. John's P. E. Church	Skinner Organ		4	39
Talcottville	First Congregational Church	Steere Organ		2	16
Waterbury	Trinity Church	Skinner Organ		3	24
Woodmont	Ecclesiastical Society	Steere Organ		2	9
DELAWARE					
Wilmington	Christ Church, Christiana Hundred	Skinner Organ		3	18
Wilmington	Union Methodist Church	Skinner Organ		2	16
DISTRICT OF COLUMBIA					
Washington	Central High School	Skinner Organ		2	17
Washington	Chapel of Nativity	Skinner Organ		4	32
Washington	Church of Epiphany	Skinner Organ		4	52
Washington	First Congregational Society	Skinner Organ		4	53
GEORGIA					
Americus	Lee St. M. E. Church	Steere Organ		2	7
Fort Valley	M. E. Church, South	Steere Organ		2	11
Savannah	First Baptist Church	Skinner Organ		3	40
Savannah	Independent Presbyterian Church	Skinner Organ		3	31
Savannah	Lutheran Church of the Ascension	Skinner Organ		3	37
IDAHO					
Idaho Falls	First Presbyterian Church	Skinner Organ		2	14

			Manuals	Stops
ILLINOIS				
Chicago	First Presbyterian Church	Skinner Organ	4	47
Chicago	Fourth Presbyterian Church	Skinner Organ	4	60
Chicago	Hyde Park Baptist Church	Skinner Organ	3	25
Chicago	Kenwood Evangelical Church	Skinner Organ	3	34
Chicago	Tenth Church of Christ, Scientist	Skinner Organ	3	29
Decatur	First Lutheran Church	Skinner Organ	2	13
Evanston	First Church of Christ, Scientist	Skinner Organ	3	25
Evanston	St. Luke's Church	Skinner Organ	4	64
Highland Park	First Church of Christ, Scientist	Skinner Organ	2	11
Oak Park	First Congregational Church	Skinner Organ	4	71
Oak Park	First Presbyterian Church	Steere Organ	3	31
INDIANA				
Franklin	First Presbyterian Church	Steere Organ	3	42
Indianapolis	Roberts Park M. E. Church	Skinner Organ	3	33
Indianapolis	Mr. Henry F. Campbell (Residence)	Steere Organ	3	28
Mishawaka	Eberhart Memorial Chapel	Skinner Organ	2	19
South Bend	First Church of Christ, Scientist	Skinner Organ	3	28
IOWA				
Muscatine	M. E. Church	Skinner Organ	3	21
Sioux City	First Congregational Church	Skinner Organ	3	28
JAPAN				
Tokio	The Cathedral	Skinner Organ	2	11
LOUISIANA				
Shreveport	St. Mark's Episcopal Church	Skinner Organ	3	39
MAINE				
East Deering	St. Peter's Church	Skinner Organ	2	9
Portland	First Parish Church	Skinner Organ	3	28
Wiscasset	St. Philip's Church	Skinner Organ	2	8
MARYLAND				
Baltimore	Boulevard Theatre	Skinner Organ	3	21
Baltimore	St. Paul's P. E. Church	Skinner Organ	3	43
Baltimore	Mount Calvary Episcopal Church	Steere Organ	2	14
MASSACHUSETTS				
Amherst	Massachusetts Agricultural College	Steere Organ	2	25
Boston	King's Chapel	Skinner Organ	4	37
Boston	Methodist Episcopal Church	Skinner Organ		
Boston	Mr. Edwin Farnham Greene (Residence)	Skinner Organ	4	38
Boston	Mr. Frank E. Peabody (Residence)	Skinner Organ		
Boston	N. E. Conservatory of Music	Skinner Organ	4	69
Boston	New Old South Church	Skinner Organ	4	82
Boston	Second Church	Skinner Organ	1	8
Boston	South Congregational Church	Skinner Organ	4	56
Boston	Barnard Memorial	Steere Organ	2	20
Bradford	First Church of Christ	Skinner Organ	3	29
Brockton	Baptist Church	Skinner Organ	3	37
Brockton	Church of the New Jerusalem	Steere Organ	2	20
Brookfield	First Unitarian Church	Steere Organ	2	9
Brookline	Mr. C. D. Irwin (Residence)	Steere Organ	3	23
Brookline	St. Aidan's R. C. Church	Steere Organ	2	13
Cambridge	Andover Theological Seminary	Skinner Organ	3	21
Cambridge	Harvard University, Appleton Chapel	Skinner Organ	4	48
Chestnut Hill	First Church	Skinner Organ	2	12
Chicopee	Grace P. Episcopal Church	Steere Organ	2	9
Dorchester	Studio, Skinner Organ Company	Skinner Organ	2	73
Fall River	First Congregational Church	Skinner Organ	3	30
Greenfield	First Baptist Church	Skinner Organ	2	10
Holyoke	Second Congregational Church	Skinner Organ	4	77
Holyoke	Skinner Memorial Chapel	Skinner Organ	3	25
Holyoke	Victory Theatre	Skinner Organ	3	23
Hopedale	Union Congregational Church	Steere Organ	2	13
Lowell	All Souls Church	Skinner Organ	3	37
Ludlow	St. Jean the Baptist	Steere Organ	2	15
Magnolia	Union Church	Skinner Organ	2	9
Malden	First Baptist Church	Skinner Organ	3	44

MASSACHUSETTS—Con.

			Manuals	Stops
Milford	First Congregational Church	Steere Organ	3	30
Millers Falls	Congregational Church	Steere Organ	2	8
Nantucket	First Baptist Church	Steere Organ	2	8
New Bedford	First Church of Christ, Scientist	Skinner Organ	2	11
New Braintree	Congregational Church	Steere Organ	2	8
North Attleboro	Grace Episcopal Church	Skinner Organ	2	10
Northampton	St. John's Church	Skinner Organ		
Pittsfield	First Congregational Church	Skinner Organ	4	51
Quincy	First Church of Christ, Scientist	Skinner Organ	2	11
Reading	First Church of Christ, Scientist	Skinner Organ	2	17
Shelburne	First Congregational Church	Steere Organ	2	10
Somerville	First M. E. Church	Skinner Organ	3	27
South Amherst	Congregational Church	Steere Organ	2	10
Southboro	St. Mark's School	Skinner Organ	3	27
Springfield	First Church	Skinner Organ	4	45
Springfield	First Church of Christ, Scientist	Skinner Organ	3	25
Springfield	South Congregational Church	Skinner Organ	3	43
Springfield	All Saints' Episcopal Church	Steere Organ	2	9
Springfield	All Souls R. C. Church	Steere Organ	2	14
Springfield	Bijou Theatre	Steere Organ	3	48
Springfield	B. P. O. Elks	Steere Organ	2	15
Springfield	Christ Episcopal Church	Steere Organ	3	59
Springfield	Faith Congregational Church	Steere Organ	2	13
Springfield	First Highland Baptist Church	Steere Organ	3	38
Springfield	Municipal Auditorium	Steere Organ		
Springfield	St. John's Congregational Church	Steere Organ	2	9
Springfield	St. Thomas' Aquinas	Steere Organ	2	15
Wellesley	(Echo Organ) Wellesley College	Steere Organ	*	23
Wenham	Mr. T. C. Hollander (Residence)	Skinner Organ		
Wilbraham	First Congregational Church	Steere Organ	2	10
Williamstown	Williams College	Skinner Organ	4	62
Winchester	Church of Epiphany	Skinner Organ	3	32
Worcester	Hope Congregational Church	Steere Organ	2	8
Worcester	Piedmont Congregational Church	Steere Organ	4	67

MICHIGAN

Detroit	Central Methodist Church	Skinner Organ	4	57
Detroit	Universalist Church	Skinner Organ	4	53
Flint	St. Paul's Episcopal Church	Skinner Organ	3	27
Port Huron	First Congregational Church	Skinner Organ	3	38

MINNESOTA

Duluth	First Presbyterian Church	Skinner Organ	3	27
Duluth	Pilgrim Congregational Church	Steere Organ	2	**
Minneapolis	Plymouth Congregational Church	Skinner Organ	4	32
Minneapolis	Sixth Church of Christ	Skinner Organ	3	28
Northfield	Carleton College	Steere Organ	4	63
St. Paul	House of Hope	Skinner Organ	4	38
St. Paul	St. Paul Auditorium	Skinner Organ	4	104

MISSOURI

Kansas City	Grand Ave. M. E. Church	Skinner Organ	4	57
St. Joseph	First Christian Church	Skinner Organ	3	25

NEBRASKA

Omaha	First Presbyterian Church	Skinner Organ	3	28
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NEW JERSEY

Atlantic City	St. Paul's M. E. Church	Steere Organ	2	**
Englewood	St. Paul's Church	Skinner Organ		
Englewood	West Side Presbyterian Church	Skinner Organ	2	11
Lawrenceville	Lawrenceville School	Steere Organ	3	40
Montclair	Central Presbyterian Church	Skinner Organ	4	42
Montclair	First Congregational Church	Skinner Organ	3	24
Montclair	Mr. A. H. Lamborn (Residence)	Skinner Organ	2	25
Montclair	St. Luke's Church	Skinner Organ	4	58
Morristown	Church of the Redeemer	Steere Organ	4	45
Newark	Congregation B'Nai Jeshurun	Skinner Organ	4	29
Newark	Forest Hill Presbyterian Church	Steere Organ	3	32
New Brunswick	Rutgers College	Skinner Organ	3	25
Plainfield	Crescent Avenue Presbyterian Church	Skinner Organ	3	38

NEW JERSEY—Con.

Ridgewood	Christ P. E. Church	Skinner Organ	3	12
Somerville	First Dutch Reformed Church	Skinner Organ	3	22
Upper Montclair	Christian Union Congregational	Skinner Organ	3	31
Upper Montclair	St. James' Episcopal Church	Steere Organ	2	17

NEW YORK

Albany	St. Peter's Church	Skinner Organ	4	52
Armonk	Mrs. C. R. Agnew (Residence)	Skinner Organ	2	18
Auburn	First Presbyterian Church	Skinner Organ	4	41
Auburn	First Universalist Church	Steere Organ	2	16
Brooklyn	Holy Trinity Church	Skinner Organ	3	31
Brooklyn	Tompkins Avenue Congregational Church	Skinner Organ	4	48
Brooklyn	Baptist Temple	Steere Organ	4	49
Buffalo	Elmwood Theatre	Skinner Organ	4	31
Cambridge	First Presbyterian Church	Steere Organ	2	13
Canistota	M. E. Church	Steere Organ	2	13
East Patchogue, L. I.	Mr. E. W. Durkee (Residence)	Steere Organ	3	28
Elmira	Park Church	Skinner Organ	2	49
Hamilton	Colgate University	Skinner Organ	3	30
Hampton Bay, L. I.	St. Mary's Episcopal Church	Skinner Organ	2	10
Ithaca	First M. E. Church	Skinner Organ	2	14
Ithaca	Sage Chapel, Cornell University	Skinner Organ	4	35
Ithaca	Cornell University (Bailey Hall)	Steere Organ	4	79
Lake George	St. James' Church	Skinner Organ	2	10
Locust Valley, L. I.	Mrs. Frieda Frasch Whiton (Residence)	Skinner Organ	2	26
Mount Vernon	First Congregational Church	Steere Organ	2	15
New Rochelle	Trinity Episcopal Church	Skinner Organ	3	22
Newton, L. I.	First Presbyterian Church	Skinner Organ	2	14
New York City	Cameo Theatre	Skinner Organ	3	19
New York City	Brick Presbyterian Church	Skinner Organ	4	84
New York City	Calvary Baptist Church	Skinner Organ	3	43
New York City	Cathedral of St. John the Divine	Skinner Organ	4	98
New York City	St. Ansgarius Chapel	Skinner Organ	2	12
New York City	St. James' Chapel	Skinner Organ	2	14
New York City	Synod Hall	Skinner Organ	3	28
New York City	Huntington Chapel	Skinner Organ	2	14
New York City	Church of the Divine Paternity	Skinner Organ	4	65
New York City	Church of the Holy Communion	Skinner Organ	4	41
New York City	Church of the Holy Trinity	Skinner Organ	3	31
New York City	Church of the Incarnation	Skinner Organ	3	45
New York City	College of the City of N. Y.	Skinner Organ	2	50
New York City	David Mannes School	Skinner Organ	2	13
New York City	Fifth Avenue Presbyterian Church	Skinner Organ	4	78
New York City	Fifth Church of Christ, Scientist	Skinner Organ	4	42
New York City	First Presbyterian Church	Skinner Organ	4	62
New York City	Grace Church	Skinner Organ	4	66
New York City	Chantry Organ	Skinner Organ		
New York City	Mr. Arthur Curtiss James (Residence)	Skinner Organ	2	36
New York City	Potter Memorial Chapel	Skinner Organ	2	14
New York City	Protestant Episcopal School	Skinner Organ	2	8
New York City	Skinner Organ Company, New York Studio	Skinner Organ	3	44
New York City	St. Bartholomew's Church	Skinner Organ	4	106
New York City	St. Luke's Hospital	Skinner Organ	2	11
New York City	St. Paul's Chapel, Columbia University	Skinner Organ	4	55
New York City	St. Thomas' Church	Skinner Organ	4	81
New York City	Church of the Ascension	Steere Organ	3	46
New York City	Church of the Epiphany	Steere Organ	3	45
New York City	Second Church of Christ, Scientist	Steere Organ		
Niagara Falls	First Presbyterian Society	Skinner Organ	3	29
Plattsburgh	Mr. Silas D. Barber (Residence)	Skinner Organ	3	21
Potsdam	State Normal and Training School	Steere Organ	4	43
Rhinebeck	Church of Messiah	Skinner Organ	3	25
Rochester	Eastman School of Music	Skinner Organ	4	100
Rochester	Eastman School of Music (Studio Organ)	Steere Organ	3	22
Saratoga Springs	Bethesda Church	Skinner Organ	4	58
Syracuse	Erwin M. E. Church	Steere Organ	2	17
Syracuse	Park Central Presbyterian Church	Steere Organ	4	46
Syracuse	Temple of Concord (Chimes)	Steere Organ	2	
Tarrytown	Hackley School	Skinner Organ	3	28
Troy	Lincoln Theatre	Skinner Organ	2	20
Watertown	The Stone Street Presbyterian Church	Steere Organ	3	20
Yorktown Heights	Mr. Arthur Hudson Marks (Residence)	Skinner Organ	3	33

NORTH CAROLINA

Asheville	Grove Park Inn.	Skinner Organ	4	53
Roxboro	Methodist Church	Skinner Organ	2	11

OHIO

Akron	First Methodist Church	Skinner Organ	3	28
Ashtabula	First Presbyterian Church	Steere Organ	2	23
Cincinnati	Church of the Advent	Skinner Organ	3	16
Cincinnati	East Side High School	Skinner Organ	4	44
Cincinnati	First Church of Christ, Scientist	Skinner Organ	3	32
Cincinnati	Mr. George B. Wilson (Residence)	Skinner Organ	3	36
Cleveland	Amos N. Barron	Skinner Organ	2	25
Cleveland	Cleveland Auditorium	Skinner Organ	5	143
Cleveland	Cleveland Museum of Arts	Skinner Organ	3	65
Cleveland	Emanuel P. E. Church	Skinner Organ	4	31
Cleveland	Old Stone Church	Skinner Organ		
Cleveland	Plymouth Church	Skinner Organ	4	40
Cleveland	Trinity Cathedral	Skinner Organ	4	43
Cleveland	Windermere Episcopal Church	Skinner Organ	2	12
Cleveland	Second Presbyterian Church	Steere Organ	3	39
Collingswood	First Congregational Church	Skinner Organ	2	9
Columbus	King Ave. M. E. Church	Skinner Organ	3	27
Columbus	Masonic Temple	Steere Organ	3	39
Columbus	Oakwood M. E. Church	Steere Organ	2	12
Columbus	Second Church of Christ, Scientist	Steere Organ	2	11
Greenfield	McLain High School	Skinner Organ	2	15
Lakewood	First Church of Christ, Scientist	Skinner Organ	3	37
Lima	First Reformed Church	Skinner Organ	3	22
Oberlin	Finney Chapel, Oberlin College	Skinner Organ	4	60
Oberlin	Second Congregational Church	Skinner Organ	3	29
Springfield	Christ Church	Skinner Organ	4	47
Toledo	First Congregational Church	Skinner Organ	4	40
Toledo	Mr. Ernest Tiedtke (Residence)	Skinner Organ	3	44
Toledo	St. Mark's Church	Skinner Organ	3	30
Toledo	Trinity Church	Skinner Organ	4	61
Troy	Trinity Episcopal Church	Steere Organ	2	7
Youngstown	St. John's Episcopal Church	Skinner Organ	4	40
Zanesville	St. James' Episcopal Church	Steere Organ	2	18

OREGON

Portland	Auditorium	Skinner Organ	4	60
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PENNSYLVANIA

Bryn Athyn	Bryn Athyn Church	Skinner Organ	2	9
Easton	Lafayette College	Skinner Organ	3	20
Erie	First Church of Christ, Scientist	Skinner Organ	3	15
Greensburg	First Presbyterian Church	Skinner Organ	4	35
Hanover	St. Mark's Evan. Lutheran Church	Steere Organ	3	40
Irwin	First Presbyterian Church	Steere Organ	2	17
Johnstown	First Lutheran Church	Skinner Organ	4	38
Lancaster	Zion's Evan. Lutheran Church	Steere Organ	3	40
Mt. Airy	Grace Episcopal Church	Skinner Organ	3	31
Philadelphia	St. Luke and Epiphany	Skinner Organ		
Philadelphia	Arch St. M. E. Church	Steere Organ	3	30
Pittsburgh	Carnegie Institute	Skinner Organ	3	15
Pittsburgh	Carnegie Music Hall	Skinner Organ	4	102
Pittsburgh	School of Approved Design	Skinner Organ		
Pittsburgh	St. Andrew's Church	Skinner Organ	4	42
Pittsburgh	Third Presbyterian Church	Skinner Organ		
Pittsburgh	Oakland M. E. Church	Steere Organ	3	33
Scranton	Mt. St. Mary's Seminary	Skinner Organ	3	25
Scranton	Asbury M. E. Church	Steere Organ	4	40
Sewickley	Presbyterian Church	Skinner Organ	3	33

RHODE ISLAND

Pontiac	Swedish Lutheran Church	Steere Organ	2	7
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SOUTH CAROLINA

Charleston	Cathedral	Skinner Organ	3	25
Charleston	Charleston Orphan House	Steere Organ	2	10
Columbia	Washington M. E. Church	Skinner Organ	3	32

			Manuals	Stops
VERMONT				
Winooski	Methodist Episcopal Church	Steere Organ	2	8
VIRGINIA				
Charlottesville	University of Virginia	Skinner Organ	3	23
Norfolk	Ghent M. E. Church	Skinner Organ	3	26
Norfolk	St. Paul's Episcopal Church	Steere Organ	2	19
TENNESSEE				
Memphis	Congregation Children of Israel	Steere Organ	3	31
WASHINGTON				
Seattle	Alaska Theatre	Skinner Organ	3	25
Seattle	Plymouth Church	Skinner Organ	4	44
Walla Walla	First Presbyterian Church	Skinner Organ	3	17
WISCONSIN				
Appleton	Lawrence College	Steere Organ	4	58
Eau Claire	First Congregational Church	Skinner Organ	3	37
Green Bay	First M. E. Church	Steere Organ	2	8
Janesville	First Church of Christ, Scientist	Skinner Organ	2	11
Milwaukee	The Auditorium	Skinner Organ	2	17
Oshkosh	Trinity Episcopal Church	Skinner Organ	3	47
Waukesha	First M. E. Church	Steere Organ	3	26
WEST VIRGINIA				
Huntington	First Presbyterian Church	Steere Organ	3	31
Wheeling	St. James' E. L. Church	Steere Organ	3	30



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